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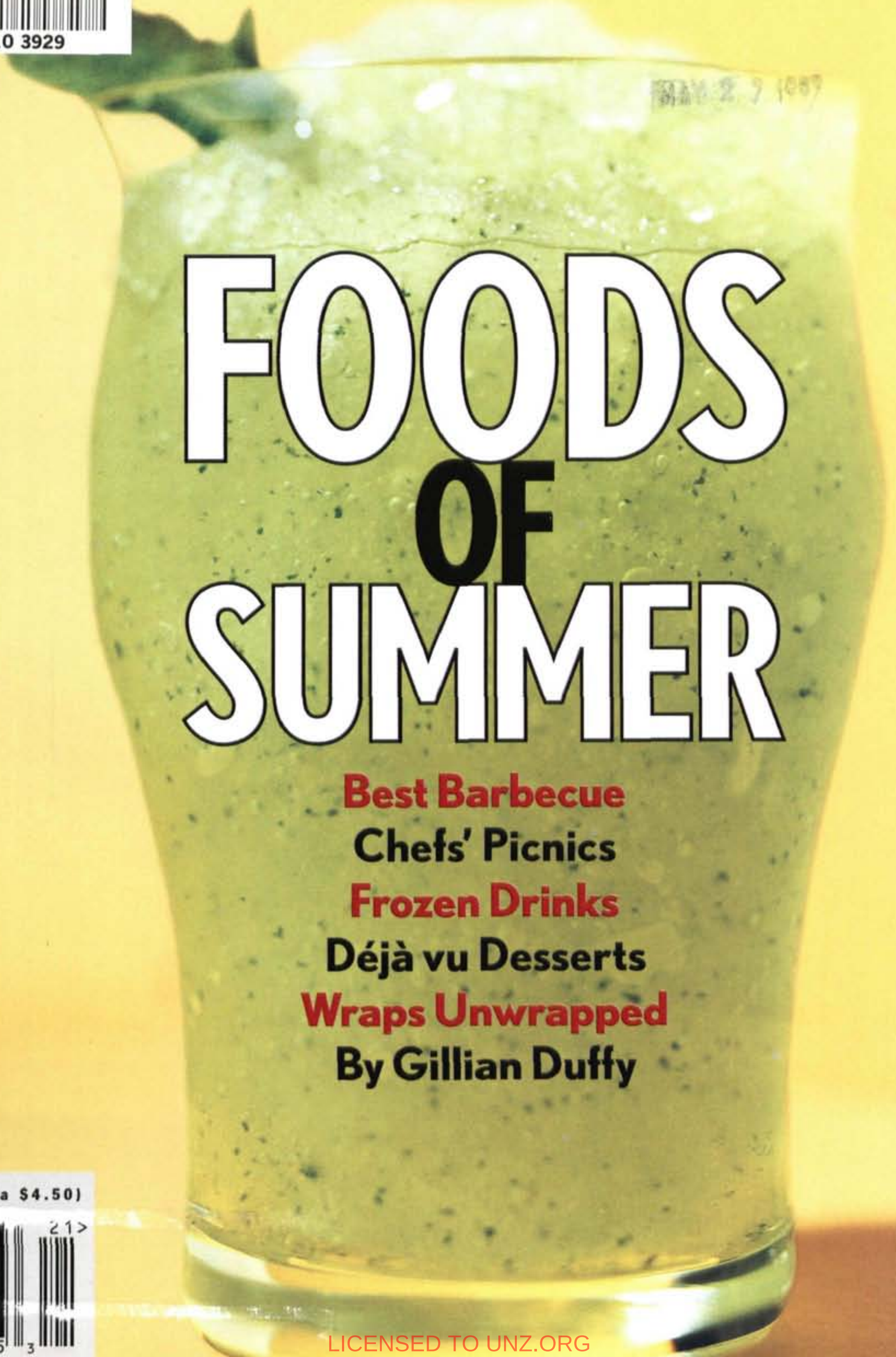

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By Gillian Duffy

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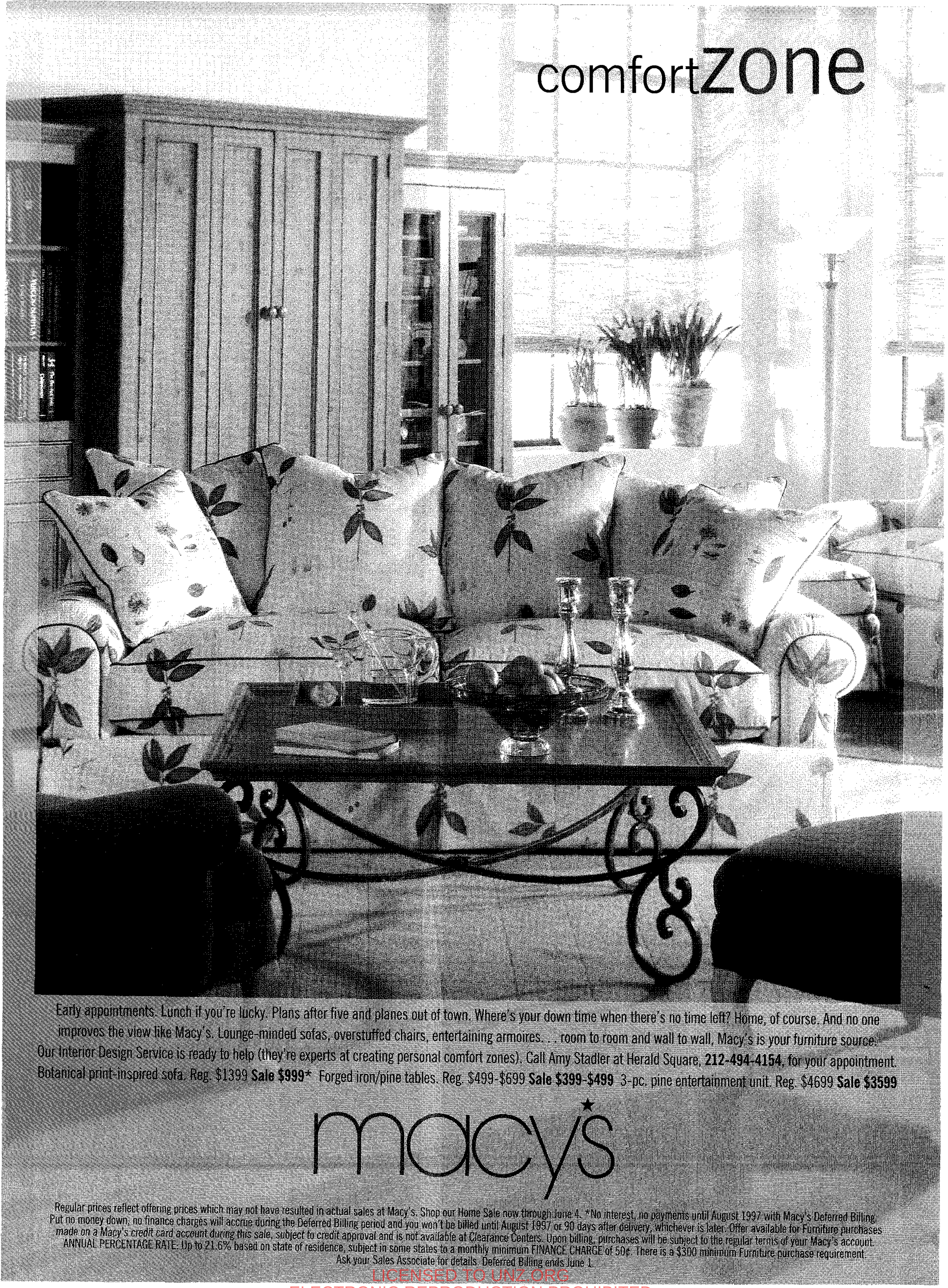

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SUNDAY
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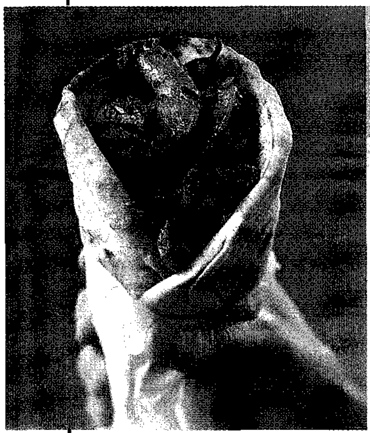
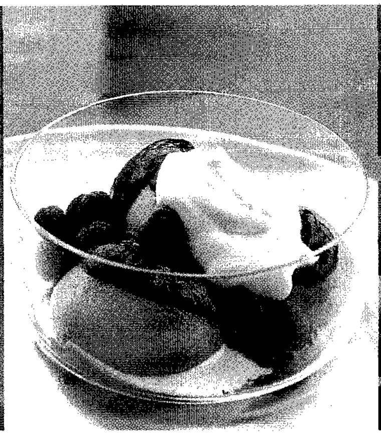
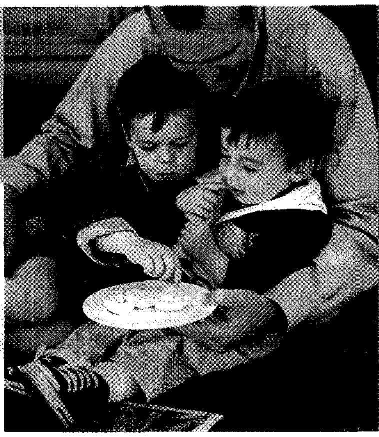
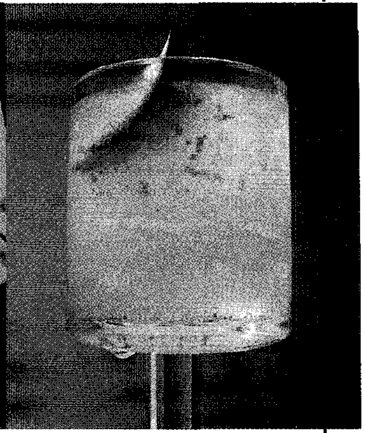
Sources: Circulation figures for Sunday Daily News of minus 155,689 and Sunday Post of plus 290,532 (for first year of publication) based on ABC FAS-FAX for 6 months ending March 31, 1997 vs March 31, 1996. Readership figures based on readers-per-copy applied against circulation figures for each newspaper.









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by gillian duffy

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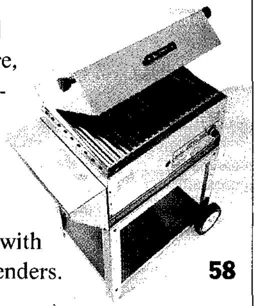

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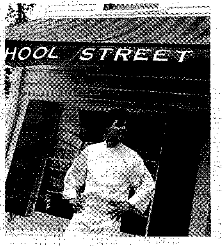

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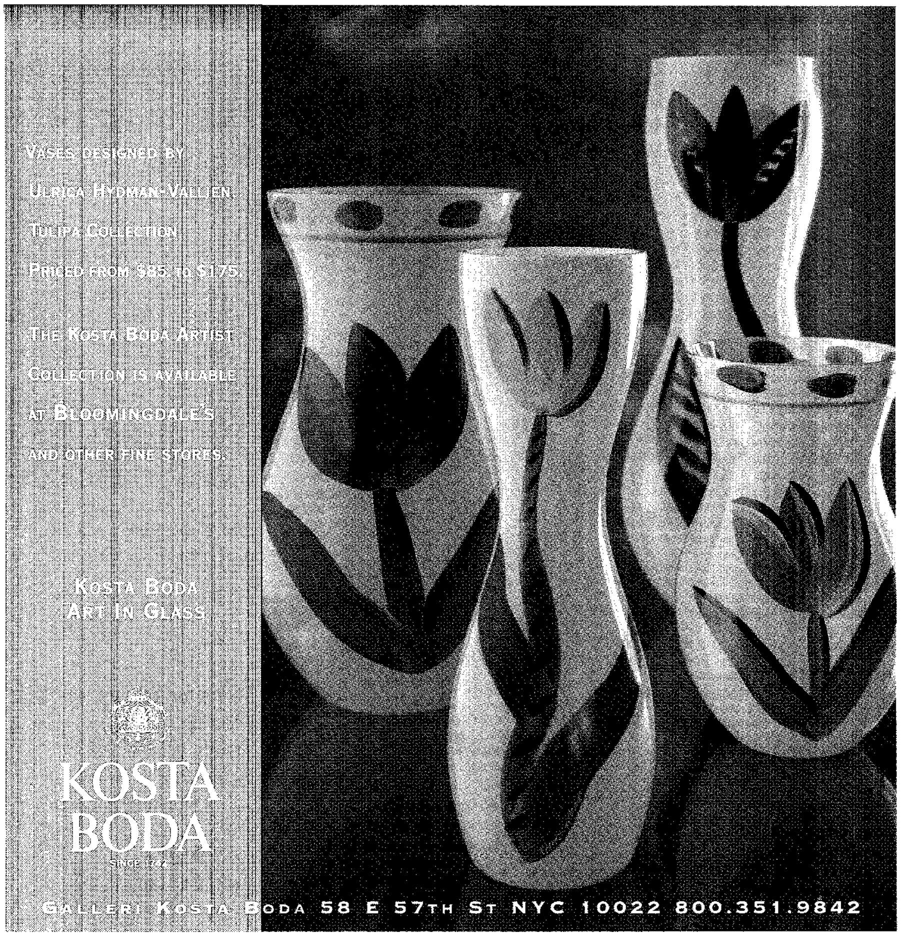
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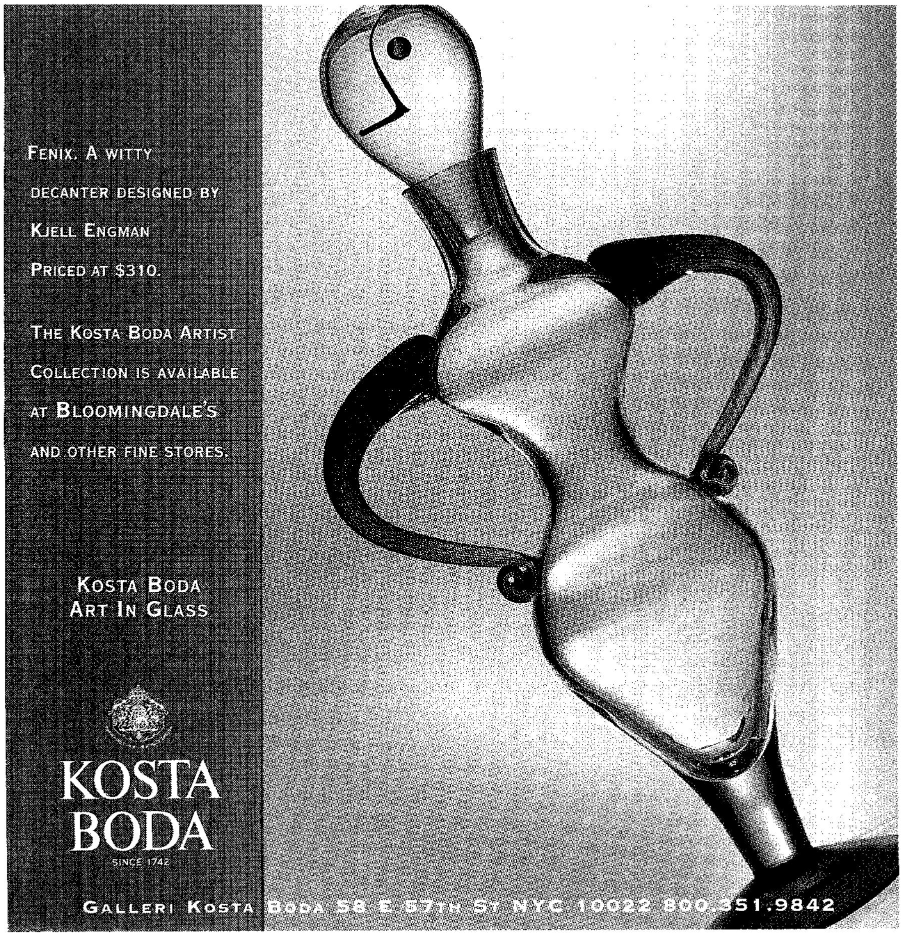
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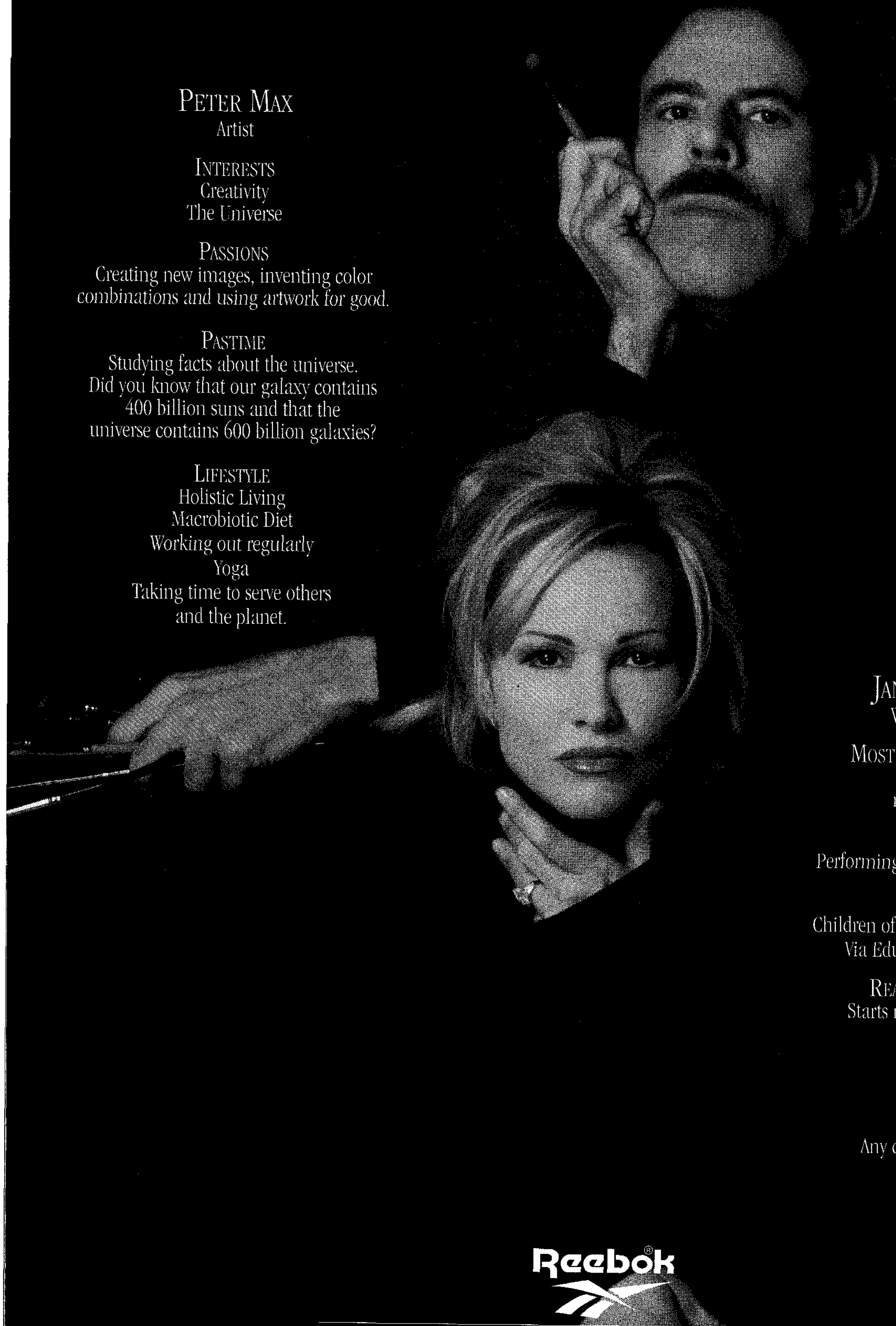

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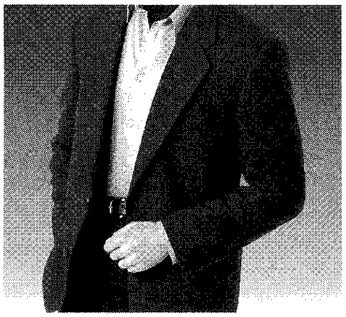

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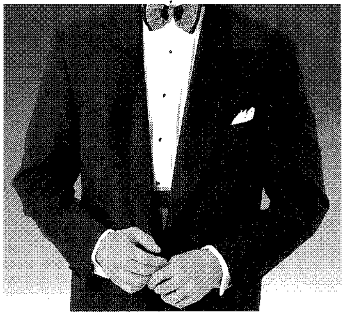

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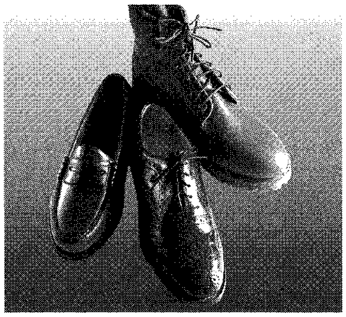

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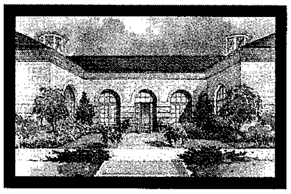

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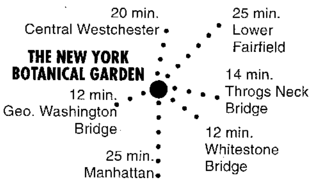
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The Third Parent

Is finding a nanny as hard as finding a spouse?; dawn of a less-than-Gilded Age in the Villard Houses; Judy Garland, pre-divadom.

EVA POMICE HITS THE NAIL ON THE head with her question "Am I choosing poorly or expecting too much?" after she hired and fired two nannies in three months ["City Kids: Nanny Dearest," April 28]. Parents often feel a nagging ambivalence about hiring a nanny in the first place. If a parent (still predominantly the mother) feels torn between satisfying her ambitions and her desire to raise children, then this can lead to poor selection. If a parent wishes to raise children but feels she cannot afford to stay home, then choosing an incompatible nanny can give her a rationale for returning home—while blaming the nanny. Often, the pressure to hire a nanny quickly forces parents to hire without careful assessment.

Expectations also get in the way of successful hiring of nannies. The desirable qualities for child-rearing are very different from those that are needed to be successful business achievers (which the parents often are). These differences must be recognized so that parents and nannies can work together without denigrating each other. An insecure parent may feel threatened by the love a child has for the nanny. This can lead to the selection of a nanny who is so horrible that the parents feel sure the child loves them more.

Ilo B. Milton, M.P.S., M.S.W.
BEDFORD, N.Y.

EVA POMICE'S ARTICLE CAPTURED THE ANXieties I feel as a working mom trying to deal with having an in-home child-care provider. My biggest frustration has been that while I know just what to do to manage and motivate my staff at the office, once at home, I, like the women quoted in the article, seem to lack the confidence to train and manage my nanny. It's unbelievable to me that there are training programs for jobs like telephone reps and sales clerks but nothing for the most important job of all—child care!

Joanne Zaiac
MANHATTAN

Letters may be edited for space and clarity. They should be addressed to Letters to the Editor, New York *Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, or sent via e-mail to 104700.2560@compuserve.com. Please include a daytime phone number.*

Play On

BRAVO FOR HEIDI WALESON'S ARTICLE ON children's music lessons ["Teachers of Note," April 28]. The five ensembles of the InterSchool Orchestras of New York (ISO) offer young players—beginning through advanced—a chance to use their skills to make music with others. Also, since 1972 the ISO has promoted the revival of school music programs to complement individual instruction. Today's music students are tomorrow's dedicated amateurs, professionals, concertgoers, and patrons—and they deserve every opportunity and encouragement New York can give them.

Susan Kastan
Parent Committee
InterSchool Orchestras of New York
MANHATTAN

Fun Food

I WILL NEVER GO TO LE CIRQUE AGAIN ["Can This Be Le Cirque?," by Peter Kaminsky, April 21]. I'll wait for Ringling Brothers to come to New York.

Mikel Stettner
WEST ORANGE, N.J.

"CAN THIS BE LE CIRQUE?" HIGHLIGHTS THE sad fact that one of New York's great gilded interiors, the Villard Houses, is now the province of an arrogant and grossly overpriced restaurant that caters to snobbishness. On several occasions I have attempted to make reservations at Le Cirque well in advance only to encounter rude, pompous, and dictatorial attitudes never evident at Lutèce, the Carlyle, or the Rainbow Room (but not unheard of at Cafe des Artistes).

You help celebrate a landmark held ransom to egotistical indignities. It is not an improvement to turn quiet grandeur into an abusive circus of exclusivity. Why pay so much to be mistreated?

Edward Maloney
MANHATTAN

As Handsome Does

JOHN SIMON IS CLEARLY FAT-PHOBIC ["Theater: Can't Stop the Music, May 12]. Most recently, he attacked Lillias White in *The Life,* calling her "bovine." All I can say about his cheap shot is that Ms. White has far more singing and acting talent than the bitter, old, highly unattractive Mr. Simon has writing talent. He may think it's fun to compare actors to cows, but he is the one who should be put out to pasture.

Name Withheld
MANHATTAN

JOHN SIMON HAS SINGLE-HANDEDLY RUINED the potential for this season on Broadway to be successful. While I understand that Mr. Simon's job is to review each production and inform the public of his opinion, I believe there is a way to say it that is not mean or offensive. One would hope theater reviewers are ultimately champions of Broadway. I am appalled at Mr. Simon's apparent lack of support for the Broadway industry as a whole. There is a distinct difference between a theater reviewer and a theater critic. John Simon is definitely an example of the latter.

Suzanne Goldensohn
MANHATTAN

A Real Witch

WHAT IS THE SOURCE FOR THE "TRUE STOry" of Katharine Hepburn's talking Judy Garland into returning to the set of *The Wizard of Oz* ["Intelligencer: Kushner's New Gig," May 12]? Margaret Hamilton, who played the Wicked Witch of the West, was a dear friend of mine, and she insisted that Garland was no trouble at all during the filming of the 1939 MGM musical. Maggie said that during the shooting, Garland was just a sweet little girl who was looking forward to her high-school graduation that year. She missed it when Louis B. Mayer sent her out to promote the movie. Victor Fleming, the director, could be quite rough with the young actress, but Garland showed none of the self-destructive tendencies of her subsequent career. The only temperamental actor on the set Maggie recalled was Billie Burke, the Good Witch of the North—but that's another story!

Michael Patrick Hearn
MANHATTAN

Correction In the May 19 "Cue: Restaurants" section, the photograph of Chilean sea bass was taken at Kokachin, not at Nobu.

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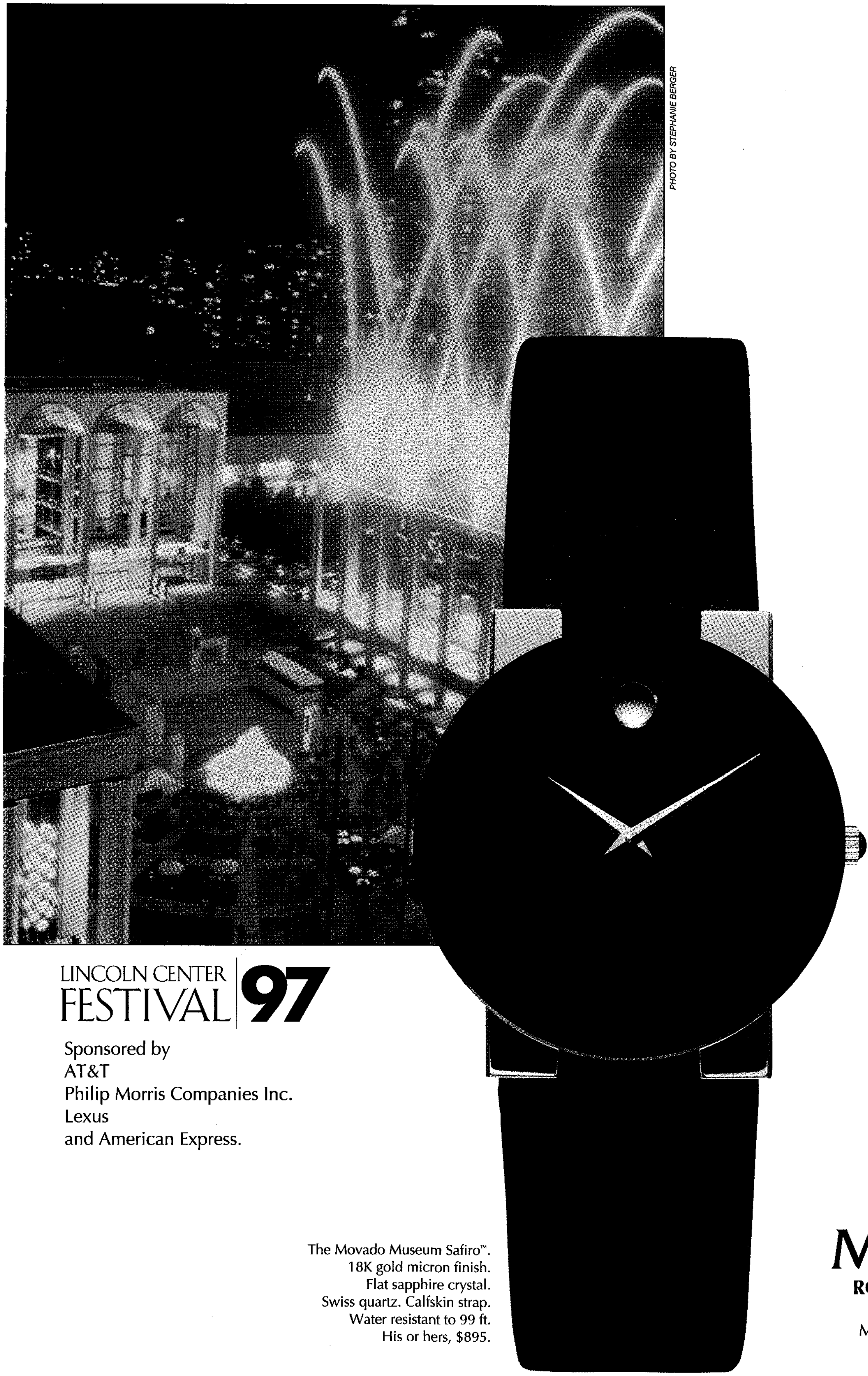

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BY BETH LANDMAN KEIL AND DEBORAH MITCHELL

INTELLIGENCER

STRASBURG'S LOW-RENT DEAL

Life's little ironies don't seem to bother **Joe Strasburg** too much. As the head of the Rent Stabilization Association, Strasburg is spearheading the brutal fight against rent controls, but he enjoyed rent protections himself once upon a time, sources report. Although Strasburg admitted in *City Limits* this January that he grew up in a rent-controlled apartment in the Bronx, he didn't mention that for around ten years he had a rent-stabilized apartment in Stuyvesant Town. Strasburg—at the time, a young up-and-comer in Democratic circles, first as a City Council aide and eventually as **Peter Vallone's** chief of staff—was even on the board of the tenants' association in the early eighties. He sublet the apartment after he bought a house in Staten Island, a move investigated by the state's Character and Fitness Committee in 1989. Strasburg did not return calls; Met Life Insurance, which owns Stuyvesant Town, refused to comment.

BRILL: SHOW HER THE MONEY!

A woman's work is never done. Her husband, **Steven Brill,** may have sold his stake in American Lawyer Media for between $20 million and $40 million, but **Cynthia Brill,** who has been employed by the company for fourteen years (most recently as general counsel), isn't going anywhere—at least, not without her severance pay. While many company employees are worried their jobs will fall by the wayside once new management takes over, Cindy Brill "is going around saying she *wants* to be fired so she can get her severance pay," reports an inside source. One insider puts Mrs. Brill's farewell fee "in the ballpark of $35,000." Although that figure is "more than some people around here make in a year," according to the source, it hasn't escaped staff members' notice that Mrs. Brill is splitting monetary hairs. "It's not very classy—her husband just made millions," points out the insider. Another source confirms that "the severance-pay issue is the only thing that's keeping Cindy here now. But she's still getting the job done." She responds: "Right now we are in very amicable talks about my departure." When Brill was asked if she feels entitled to severance pay if she leaves voluntarily, she replied, "No comment."

Steven Brill:
Take my wife, please

ED BURNS FOR HOLLY AT BALTHAZAR

Jim Carrey's bride, **Lauren Holly,** and writer-director **Ed Burns** seemed to be *really* getting into their roles when they dined together with Burns's brother and his brother's girlfriend at Balthazar the other night. Burns, who is no longer seeing his longtime flame **Maxine Bahns,** the woman he cast as the love interest in his past films (including *The Brothers McMullen*), is currently directing Holly as his love interest in the upcoming flick *Long Time, Nothing New.* "At one point, she began running her fingers through his hair—people at my table audibly gasped," reports a female lawyer who was seated at a neighboring table. She also noticed that Holly wasn't wearing a wedding ring. "Actresses are like that; they are always playing up to directors. But she was constantly touching him, and then she put both hands on his chin. She certainly wouldn't have behaved that way if Jim Carrey were around," suggests a woman in the film world who was also seated nearby. A spokesperson for Holly denies that anything inappropriate occurred: "They play lovers in the film, but they are actually just friends."

SECRETARIES IN A STATE AT SOLLY

The secretarial pool around Salomon Brothers' chief, **Deryck Maughan,** can't be deep enough, it seems. Maughan's wife, **Va,** is so famously difficult that she has driven several secretaries away, insiders report. Maughan, who apparently stays out of the disputes altogether, is said to have gotten along well with his secretary **Carmella Scafidi,** who stuck around for four years but demanded that someone else be hired to take care of Va. Salomon Brothers agreed, but evidently had trouble keeping that job filled, several sources report. Now Carmella has just left to go work for George Soros's chief investment strategist, **Stanley Druckenmiller.** One source reports that her replacement threatened to quit within weeks of stepping into the chief executive's office. But when reached by *New York,* that secretary proved herself to be a good corporate soldier by transferring the call to public relations. The company spokesman declined to comment, and Scafidi could not be reached for comment.

Lauren Holly:
Carrey-ed away?

LE PETIT TRAVOLTA TAKES FLIGHT

It's a bird, it's a plane, it's . . . **John Travolta.** The man who showed he can dance, act, and resurrect a dead ca-

Photographs: top, Andrea Renault/Globe; bottom, Lisa Rose/Globe.

John Travolta:
A higher plane?

reer is now proving himself as an author. *Propeller One-Way Night Coach*, a story by Travolta, will be released this October by Warner Books. Although the 96-page book was originally written and illustrated by Travolta for his son, **Jett,** a Warner Books publicist insists that it is "*not* a children's book—we're calling it a 'fable for all ages.' " The book tells the story of Jeff, an 8-year-old whose flight to Hollywood is a series of "magical experiences" filled with "connecting flights, airline food, and time spent in first class." Apparently, the actor is a meticulous author. Not only is the story running practically unchanged from its first draft, but Travolta's contract gives him "control over every aspect of the book, from proofreading the copy in the catalogue to approving all the advertisements," says a Warner Books source.

WELCOME TO THE HOTEL HOLLYWOOD?

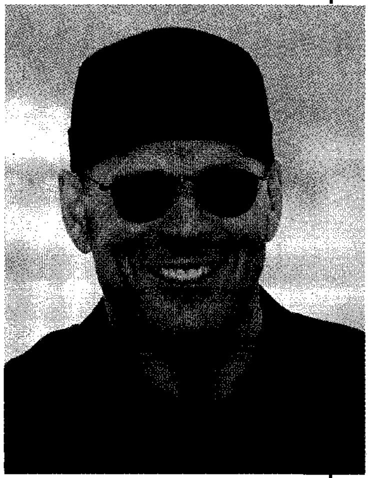
Are **Bruce Willis** and **Arnold Schwarzenegger** about to embark on a new endeavor? Just days after it was reported that Willis backed out of a plan to create a 90-room hotel complex in his home town of Penns Grove, New Jersey, it appears that the actor may have found a sexier location: New York City. Willis and his Planet Hollywood buddies are looking to follow in the tracks of the Hard Rock Cafe and the House of Blues and enter into the hotel business. Among the locations they've been checking out around town are 1567 Broadway, which housed the old Roxy deli and is currently being developed by **Robert Gladstone** into a Sheraton, and the Hotel Pennsylvania, across from Madison Square Garden, a deal which would be a partnership with **B. S. Ong's** Kuo Oil. According to a Planet Hollywood insider, a main motivation for this venture would be to move the restaurant out of its 57th Street locale: "They would like a bigger location for Planet Hollywood, and they see this as a real-estate opportunity as well as a chance to extend the franchise."

A DINER NIXED; NEOCON HITCHED

86 ONE HONEST DINER: **Steven Spielberg, Billy Joel,** and **Kathleen Turner** will have to find a new place to take their kids for breakfast these days, because the stylish Honest Diner, one of the Hamptons' biggest celebrity haunts, will not reopen this summer. "It seemed like a daunting task to staff three Hamptons restaurants," says owner **Jeff Salaway,** the proprietor of East Hampton's Rowdy Hall and Nick & Toni's, who is getting ready to open a 60-seat offshoot of the latter at 100 West 67th Street. Besides, he adds, "breakfast was a real pain to do; people were more demanding. Maybe we didn't cook the way their mothers did, or maybe they didn't like being up at that hour. It was extra stress that I didn't need this summer."

AN UN-POD-LIKE PACE: Talk about a wedding march in double time: *The Weekly Standard's* **John Podhoretz** high-stepped into Tiffany's to buy an engagement ring just eleven days after starting to date **Elisabeth Hickey,** a writer turned grad student. But don't compare him to journalism's Elizabeth Taylor, **Michael Lewis,** who waltzed into Tiffany's with **Kate Bohner** just three weeks after they met and is currently planning wedding No. 3 (this time, to Tabitha Soren). Podhoretz has known Hickey, the ex-girlfriend of his childhood friend writer **Danny Wattenberg,** since 1990; he hired her at both the Washington *Times* and the short-lived *Republican Faxwire*. So when John ran into Liz at **Arianna Huffington's** house on Valentine's Day—he's told friends he was "hit by lightning"—he already knew that she was a kindred conservative. Now the Catholic bride is converting to Judaism for her May 24 wedding to the son of famed neocons **Norman Podhoretz** and **Midge Decter.** It's a first wedding for both Hickey and Podhoretz. "The guy's 36," says Wattenberg. "You can't accuse him of rushing into marriage."

Additional reporting by Kate Coyne.



Bruce Willis:
Planetary movement

THE PRODUCERS' THIN CREDIT LINE

The producers behind that much-hyped drama *The Thin Red Line*, the new **Terrence Malick** film starring **George Clooney, Woody Harrelson,** and **Sean Penn,** had better hope their $45 million budget can stretch a little further. When producers **Robert Geisler** and **John Roberdeau** were exposed by the New York *Observer* last year as chronic deadbeats who were indebted to various companies, the article pinned the creditors' hopes on a successful *Thin Red Line* deal, which would produce enough money to clear the debt. But even though they should be flush with funding now that the picture has gotten the go-ahead from Phoenix Pictures chief **Mike Medavoy** (and the financial support of Fox 2000), Geisler and Roberdeau remain indebted. In fact, they were evicted from their Greenwich Village townhouse. "These guys are the biggest con artists ever," complains former landlord **Roberta Russell,** who is suing for damages and legal fees. In addition to contending with Russell in court, Geisler and Roberdeau have been ordered to pay Dean & DeLuca $15,196 for catering services. "Of course they haven't paid," snaps a D&D attorney. "My guess is, if they have money, it's not under their names." They still owe $74,000 to Continental American Travel for numerous Concorde flights, and $55,000 to Great Scott advertising for ads placed back in 1992. Neither Roberdeau nor Geisler could be reached for comment.

Photographs: left, AGCC/Stills/Retna; right, Steve Granitz/Retna.

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Movies

A STREETWISE LEGEND STICKS TO HIS GUNS

'THE WAY COPS SOUND—THE rhythms, the slang, the imagery they use—it's a sound I know as well as, or better than, any writer," says Sidney Lumet, in what is not so much braggadocio as a declaration of love. "One of the easy things about writing *Prince of the City* was that we had actual tapes. And there's a scene in the movie where a big fat guy gets pissed off and he's about to kill someone. But he uses the word *clip*. As you get familiar with the lives of these guys, you get these marvelous, marvelous words. I'll bet you no writer in the world could come up with the snap of that word."

Okay, so maybe a little braggadocio, from a director still insecure, at 72, about the caliber of his writing. It's a week before the premiere of his fortieth movie, *Night Falls on Manhattan*. A lifelong New Yorker, Lumet still gets worked up when he talks about true crime and punishment in the city; it's an energy that informed his classic crime epics—*Serpico, Dog Day Afternoon*, and *Prince of the City*. Lumet created a near-documentary vision of the city and its ethically impaired denizens, a body of work whose stature derives in no small part from the raw dialogue poached from tapes and transcripts.

More recently, Lumet has faltered, notably with *A Stranger Among Us* in 1992 and *Guilty as Sin* two years later. So it's not surprising that the chastened director is returning to familiar ground for the movie he's touting as his comeback. In *Night Falls*, an idealistic young D.A. (Andy Garcia) is thrown a surefire case: Prosecute a cop-killing drug lord with a rap sheet longer than I-95. Soon after, the D.A. becomes mired in bureaucratic corruption, duplicity, and dirty politics.

The inspiration for *Night Falls on Manhattan* was the infamous 1986 shootout between the police and Larry Davis, a large-scale drug dealer who killed several cops in a botched sting. "Obviously, something in me keeps getting pulled back to this," Lumet says.

Slouched behind a picnic-table-size desk in his spartan midtown office, Lumet holds forth on all manner of events, which invariably conflate with his *oeuvre*. Like the Kevin Cedeno case: "Did you see how the first thing the Police Department brought up was Cedeno's record?" Lumet exclaims. "I mean, what are we talking about here? You know, that's what *Q&A* was about. I don't know why it didn't get the reviews it deserved." He folds his arms on his desk and sadly shakes his head.

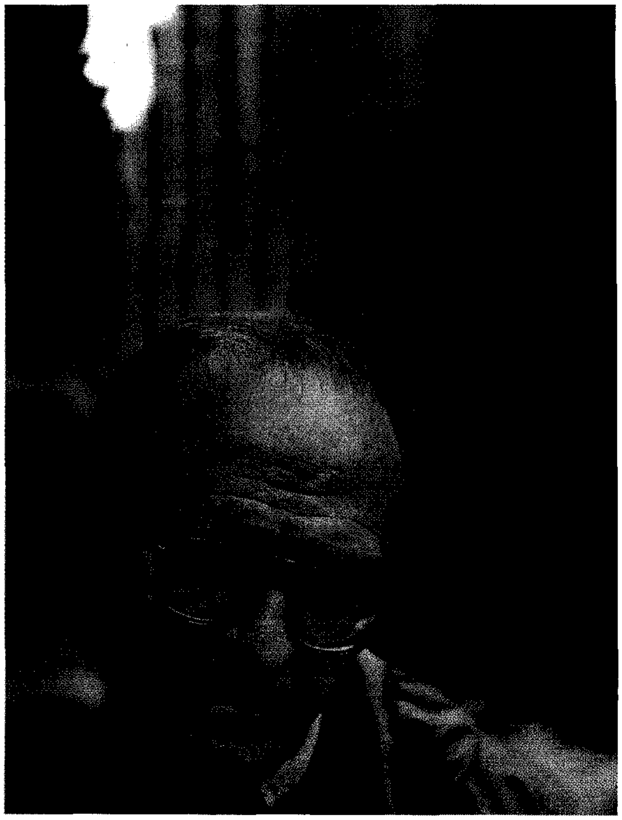
Despite some misgivings, Lumet concedes a grudging admiration for the mayor: "I think he's terrific. I think I even support him for re-election. But some area of compassion isn't quite there. His emotions seem to be aroused only if you attack him." Lumet sighs. "I don't believe he's a racist. But if he opens himself up a little, he might be an amazing mayor. Also, I like him because he's a very important character [the young Fed who persuades the main character to turn state's evidence] in *Prince of the City*.

"You know," he says, suddenly tentative, "growing up poor in the Depression, one automatically developed a tremendous sense of fairness. What was happening in the country wasn't fair; people selling apples on the street wasn't fair; tenements weren't fair. And I guess that's shown up in a lot of my pictures."

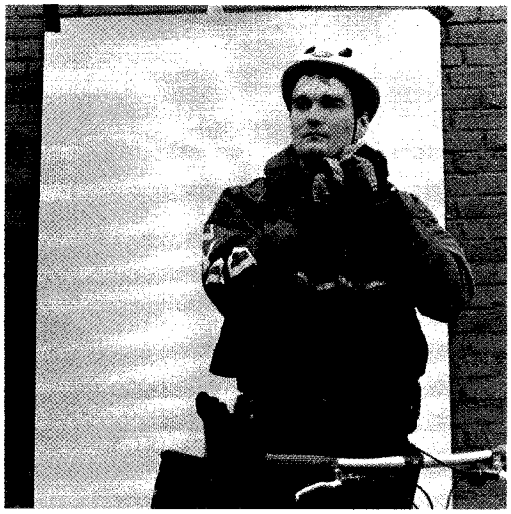
As it does in this one, though Lumet confesses that he struggled to find an apt ending. "Having created this perfect moral dilemma, I couldn't find a way out!" he laughs. "Originally, I had the D.A. quit. But there was something petty about it. So I wrote a new ending, and it was so Hollywood, I couldn't do it! So I sat down and said, 'Well, what would you, *Sidney*, do?' And I *knew*."

Lumet is developing his next movie, a courtroom drama based on—surprise!—a recent trial he won't name. Experience has taught him not to prognosticate, and not to sit still. "You just do your best and pray," he says. "Because anybody who sets out to make a great movie is a schmuck."

MAUREEN CALLAHAN



Photograph by Norman Jean Roy. Grooming by Ringo Yip for Jean Gabriel Kauss.



Wheel life: Bicycle cop–videographer and famous author's nephew, Conor McCourt.

Family

DIRECT TO VIDEO: ANGELA'S (REAL) ASHES

UNTIL HIS UNCLE FRANK WROTE *Angela's Ashes* last year, Conor McCourt, a 31-year-old bike cop in the Upper West Side's 24th Precinct, was doing a steady side business videotaping weddings and recitals for his fellow officers. But once the Pulitzer Prize–winning memoir was published, says McCourt, a former film student, "I realized it was the perfect time to finish my documentary." Indeed: Raised on a steady diet of Irish wit (his father is the actor and famed raconteur Malachy McCourt) and tales of the family's hardscrabble life in Ireland, young McCourt began filming his relatives at age 7, when he got a Super-8 camera for his birthday.

At 17, the self-appointed family historian embarked on his chronicle in earnest when he ventured over to Belfast to find and interview his missing grandfather, an alcoholic who abandoned his wife and four sons in Limerick during World War II. Then, when *Angela's Ashes* was published, "I went on a rampage," he says. "I went through thousands of my old tapes and pinned all the relatives to the wall to get them to go through their photos."

Were it not for his uncle's hugely successful memoir, McCourt's hourlong final product, *The McCourts of Limerick*, might have had about as much exposure as most home movies. But despite the dodgy lighting and long, Ken Burns–ian pans over cracked photographs, the documentary is a riveting glimpse into the world behind *Angela's Ashes*, in which the brothers tell, in their own words and snatches of song, how they survived near-starvation in the slums of Limerick.

"Conor always was a storyteller," says Frank McCourt, who took his nephew with him to Ireland during his book tour last fall and contributed several of the film's most memorable moments. "When he was growing up, he knew every oddball in his building. He could ride the elevator with someone and turn it into a half-hour story."

Whatever McCourt's gifts as a teller of tales, it's his keen ear for the stories of others that makes *The McCourts of Limerick* such a compelling sidebar to the memoir. Here are his father, Malachy, mimicking the old biddies who made his boyhood a torment; Frank railing at the mad indifference of the church and weeping as he walks the lanes of Limerick; and here at last (though in pictures only) is Angela herself, including a moving montage of her ashes being scattered in the Limerick cemetery.

Though he'd been selling his video through word of mouth—"I do a lot of P.R. for the film at NYU," says Conor's wife, Juliet, an MBA student—and the McCourt family Website (http://www.ity.com/mccourt/index.html), the Aspen Film Festival has requested a copy, and other projects are in the works. What's next? "I've always wanted to do a documentary of cockfighting in Mexico," McCourt says. "You know, that rooster murder mayhem. It's so cinematic."

M. P. DUNLEAVEY

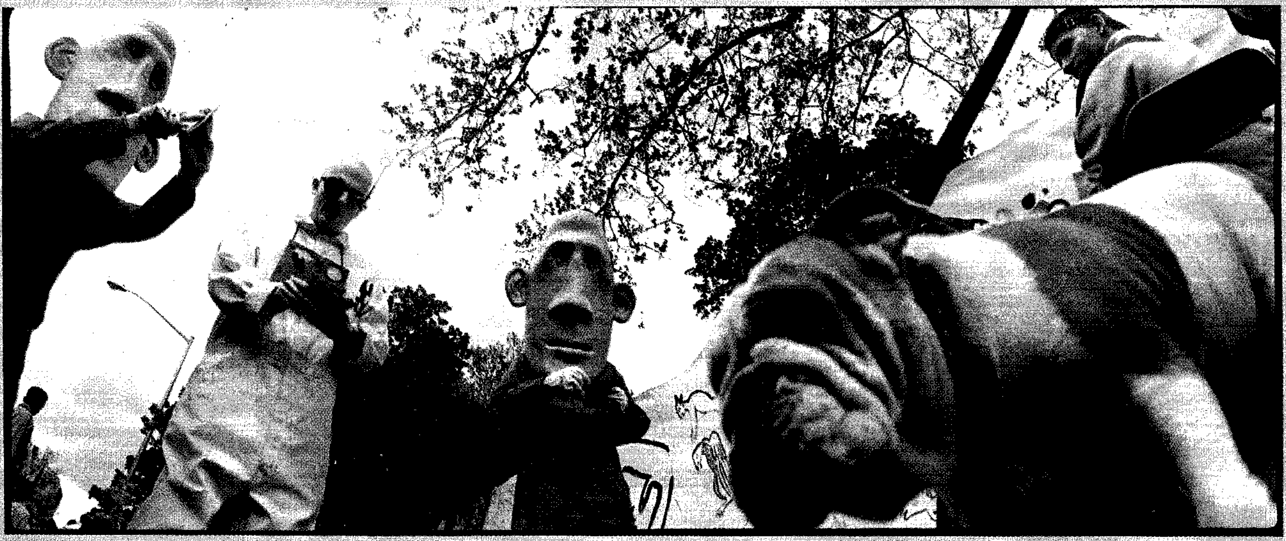
The Law

A CONVICTED RABBI PRAYS: NEXT YEAR IN AMERICA

"IN ALL THE YEARS WE'VE BEEN PRACTICING, we've never seen the government go to these lengths to deport someone," says Michael Wildes, an immigration lawyer who knows his subject pretty well. A former federal prosecutor whose father represented John Lennon in his successful bid to remain in America despite the blot of a pot bust, Wildes has taken on the case of Shlomo Helbrans, a Hasidic rabbi convicted in 1994 of kidnapping. On March 26, an Immigration and Naturalization Service judge ordered Helbrans deported to his native Israel, an order Wildes is appealing.

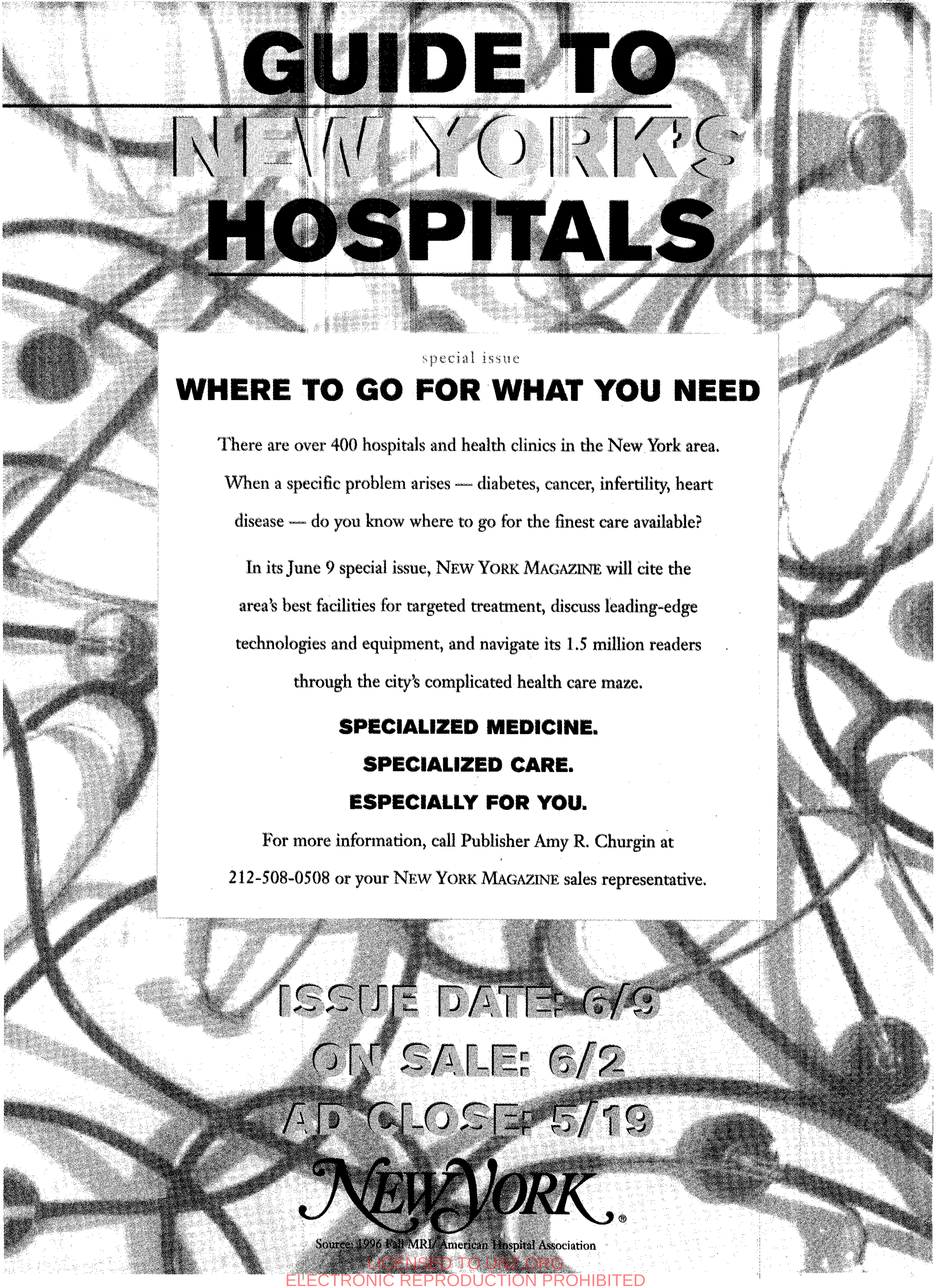
During his trial for the kidnapping of

SHOT



Avenue A near St. Marks Place, 2:25 P.M., Saturday, May 10, *photographed by Barry Munger.*

Photograph by Robert Wright.



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Shai Fhima, Helbrans became a one-man flash point in a national debate over the clash between Jewish secular and religious values. In 1992, young Fhima was sent by his nonreligious family to the rabbi, a member of the ultra-Orthodox Satmar sect, for bar mitzvah training. Fhima subsequently disappeared for nearly two years and became a follower of the rabbi, who leads a small, anti-Zionist sect-within-the-sect.

Fhima's family accused Helbrans of brainwashing the boy, who insisted at the rabbi's rancorous trial that he had never been forced to do anything against his wishes. Evidence also suggested that Fhima had been living in an abusive home environment. Helbrans was ultimately convicted of kidnapping and sentenced to four to twelve years in prison. The sentence was later reduced, and he was released last June after serving less than two years.

Immediately, however, the INS began deportation proceedings, calling the conviction an "aggravated felony" involving "moral turpitude," both of which charges Wildes says are false. Helbrans believes that returning him to Israel—where his views are considered even more right-wing than they are here—would put both him and his family in physical jeopardy.

Helbrans and Wildes claim the rabbi was targeted because he is a Hasidic Jew whose way of life is significantly different from that of most Americans. The INS refuses to comment on the case.

In a letter that Wildes will use in his appeal, Shai Fhima, who now uses the surname Reuven, asserts that he was "put under extreme pressure in the past by prosecutors and others to say negative things about Rabbi Helbrans" and to claim that threats from members of the Hasidic community forced him to lie on behalf of the rabbi. "At no time have I ever been threatened by anyone in my religious community," Reuven writes in the notarized document.

Wildes also refers to testimony and documents from the deportation proceeding in which prosecutors claimed that the Helbrans family won't suffer undue hardship from deportation since they don't embrace American culture—their children don't read comic books, watch TV, or attend sports events, and the family speaks little or no English.

Justice, justice: Lawyer Wildes, Rabbi Helbrans.

FIELD MEMO

Beyond Control

'Dear God, We pray for the renewal of the rent regulation laws," reads the opening line of a flyer making the rounds tonight at emergency forums on rent control. The tone reflects the desperation in the air: Thousands of fearful tenants are flooding into auditoriums and sanctuaries, searching for reassurance that perhaps only God can give them at this moment.

There is no shortage of people happy to stir up their anger. The meetings all feature prominent Democratic politicians with little say in the rent debate—mayoral candidates seeking traction in slow-starting campaigns; state legislators with little power in the fight; congressmen watching it all from a distance. These are perfect venues for overheated rhetoric. No prediction is too apocalyptic. "You know who they'll come for," Assemblyman Scott Stringer warns his audience at the Central Baptist Church on the Upper West Side. "First it will be tenant leaders. Then women will be second, and children third."

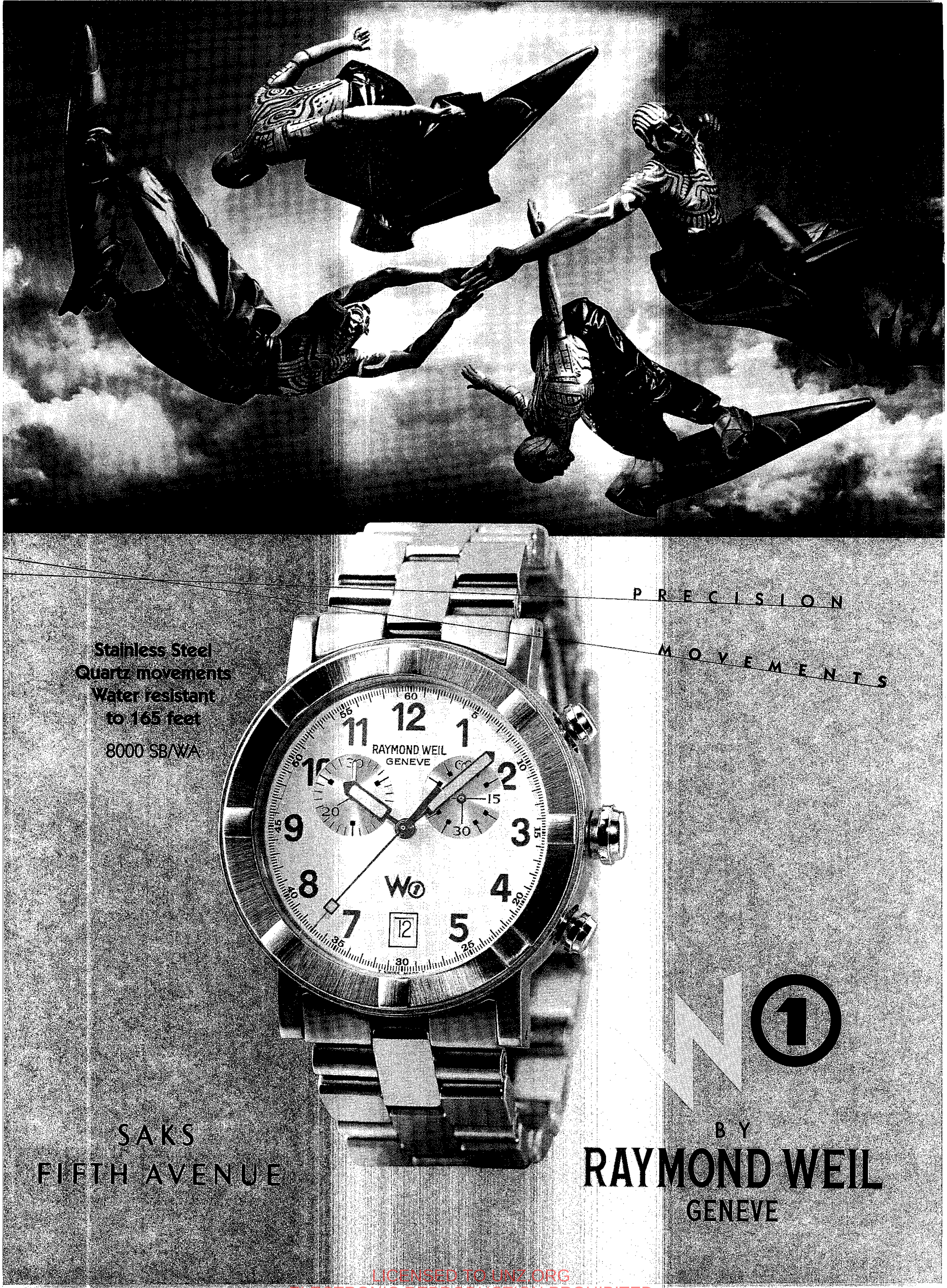
Two cents in: Speaking out on rent control as the race for mayor heats up.

No one is better matched to the issue than Ruth Messinger. In her battle for the mayoralty, Manhattan's borough president has moderated her message as well as her image. But this scene cries out for the Ruth Messinger of old, the defiant enemy of land barons and their patrician allies in government. "Beware of closed doors and the elected officials who come out and tell you not to worry," she warns, sternly. "You need to worry. Rent regulations are what protects the middle class." Her rhetoric sharpens as the hours pass: At her next stop, the Lincoln Square Community Center, where a small, weary audience sits in a grim cinder-block room, she lumps the mayor in a Republican cabal with State Senate Majority Leader Joe Bruno, "figuring out how many people they want to squeeze out. . . . "

In the dilapidated auditorium of the High School for the Humanities in Chelsea, Messinger will take a seat at a small table in the center of a vast stage and look out on a crowd of hundreds. Sal Albanese stands on the floor, waiting in vain to be invited up to the stage. Messinger's speech is a hit: The people cheer her attacks on Giuliani's leadership in the rent debate. Albanese waits in line to use the floor mike and when his turn comes, Messinger says, "Folks, this is Councilman Sal Albanese, who's a candidate for mayor." Her courtesy deepens the humiliation. The night is almost over as yet another candidate for office—Congressman Chuck Schumer, vying to challenge Al D'Amato—bolts into the lobby ("Let's see if they allow *him* up on the stage," Albanese says). Within five minutes, he's onstage—talking about D'Amato's history on rent control.

Only Congressman Jerrold Nadler, a pragmatist by nature, spells out the limits of his power in this war. "There's very little in Washington we can do about rent regulation," he tells them, "except call up people in Albany and say you've got to stand strong." But that isn't what people have come to hear. "I do understand it's being self-serving on their part," says Village resident Dorothy Arkell. "Hopefully they'll do what they say." ANDREW KIRTZMAN

Photographs: top, Matt Harnett; bottom, Evan Kafka.



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In upholding Helbrans's conviction while reducing his sentence last June, a New York State Appeals panel acknowledged that the rabbi may have been acting out of "a sense of love" for a child he believed to be at both spiritual and bodily risk. But in the INS proceeding, Wildes says, the rabbi "was compared with aggravated felons, convicted rapists. How could the court consider Rabbi Helbrans's conviction a crime of violence when there was no physical contact between the parties?"

Yet Wildes knows his client is no John Lennon. Indeed, Rabbi Helbrans's renunciation of the common culture is part of what attracted the lawyer to the case. So is his sense that Helbrans has been singled out for particularly harsh prosecution.

"My beliefs are far from being popular in America and are even less so in Israel," Helbrans concedes. "If I was to return there, it would definitely be the end of me. Doesn't the American government understand this?"

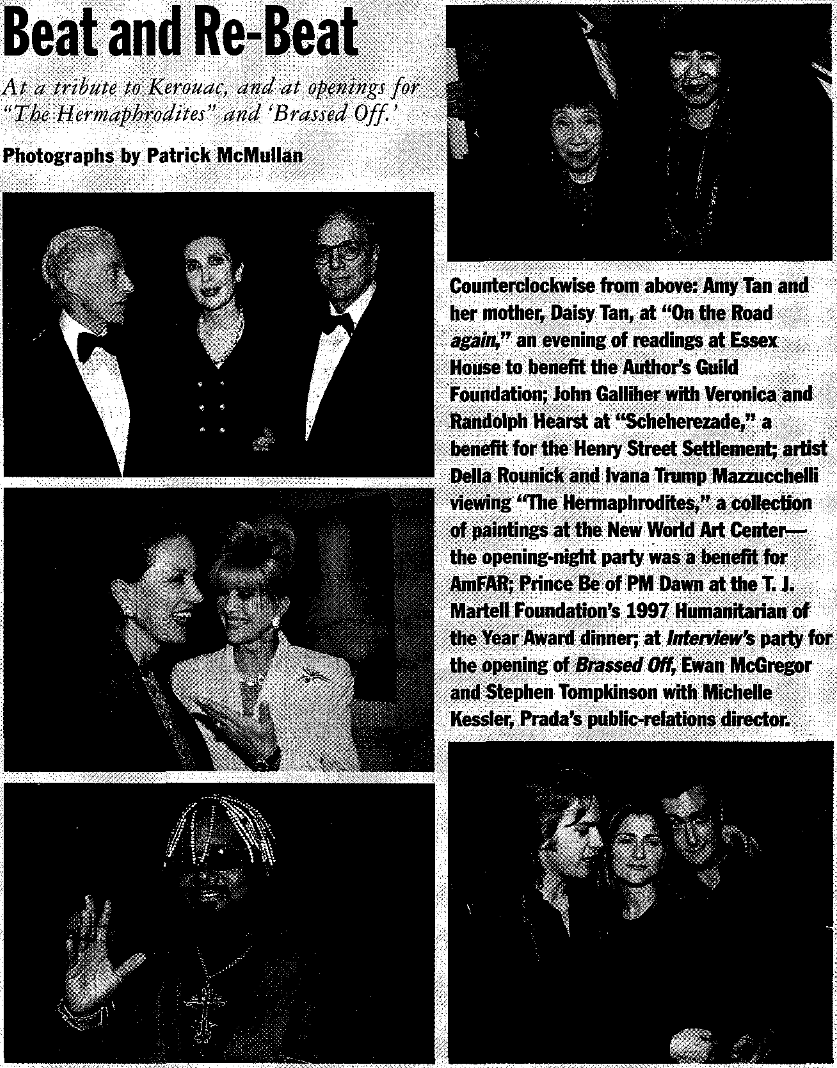
BINYAMIN L. JOLKOVSKY

THE SCENE

Beat and Re-Beat

At a tribute to Kerouac, and at openings for "The Hermaphrodites" and 'Brassed Off.'

Photographs by Patrick McMullan



Counterclockwise from above: Amy Tan and her mother, Daisy Tan, at "On the Road *again*," an evening of readings at Essex House to benefit the Author's Guild Foundation; John Galliher with Veronica and Randolph Hearst at "Scheherezade," a benefit for the Henry Street Settlement; artist Della Rounick and Ivana Trump Mazzucchelli viewing "The Hermaphrodites," a collection of paintings at the New World Art Center—the opening-night party was a benefit for AmFAR; Prince Be of PM Dawn at the T. J. Martell Foundation's 1997 Humanitarian of the Year Award dinner; at *Interview*'s party for the opening of *Brassed Off*, Ewan McGregor and Stephen Tompkinson with Michelle Kessler, Prada's public-relations director.

Leisure

IN MIDTOWN EAST, SOME OF THE COMFORTS OF HOME

"LET ME EXPLAIN TO YOU THE WAY IT works here, because sometimes people are surprised," says the manager of Club Stella on East 49th Street. "The cover charge is $130, and—how can I put it?—there are some other charges."

Here in the secretive world of New York's geisha clubs, traveling Japanese businessmen pay dearly to enjoy the company of a comely hostess who will laugh at their jokes, light their cigarettes, and pretend to hang on their every word. The clubs don't advertise—and they don't need to: Those who belong there already know about them. Most of them are on this block between Second and Third Avenues, behind a row of unmarked street-level doors. There are now about a dozen clubs in New York.

As I take my seat, a waiter drops to one knee before me and opens the menu with a flourish. "Won't you please order bottle so you can have nice conversation with nice girl?" he asks, as Willie Nelson sings over the stereo,

Maybe I didn't treat you quite as good as I should . . .

The rules at Stella are simple: no bottle, no girl. So I order a bottle of Suntory whiskey, $120, and a minute later it arrives, complete with a computer-generated gold-foil label wrapped around it: CUSTOMER NO. 669, MR. ED BROWN. I'm introduced to Takako, my hostess for the evening. "We had hard time finding girl to speak good English for you," says the manager, as he bows and disappears.

While I start making small talk with the scantily clad Takako, he returns with two more hostesses. "No extra charge," he says, as Takako, Yoko, and Yuki all help themselves to drinks from my bottle and pour me a stiff refill.

While the bottle empties at an alarming rate, my companions tell me that Americans almost never show up at the club; when they do, it's because a Japanese associate has brought them along. They're vaguely aware that the typical customer works in banking or import/export.

Maybe I didn't hold you all those lonely, lonely times . . .

We're interrupted by the head hostess, a sort of den mother, who's suspicious of me: "No massage parlor here," she says firmly. "No sexual favor." (Not here, anyway. Later on, Takako leans over and whispers in my ear, "Sometimes we go out and have dinner with customer who likes us. No big deal.")

The den mother turns to my companions and talks to them in nervous, rapid Japanese. Once she's out of earshot, I ask for a translation. "She is worried that you are from Immigration," says Yoko. I assure the women that I'm not.

But you were always on my mind, you were always on my mind . . .

Before I know it, it's 1:30 A.M., closing time. The tab is $290, including tax, a $3 pack of Mild Sevens, and a $15 "penalty" because I didn't bring along a friend. As I head for the door with what's left of my whiskey, the manager stops me. "Bottle stay here," he says. "Bottle belong to club."

"But I *bought* this bottle," I say.

"You come back and pay *$150* cover charge," he cheerfully replies. "You finish bottle here." A few weeks later he calls to see how I'm doing and to remind me that my whiskey awaits my return. "I don't think I'll be coming back anytime soon," I say. "Why don't you polish it off sometime when business is slow."

"Thank you, Mr. Brown," he replies. "You are too kind."

ED BROWN

CITYSCAPE KARRIE JACOBS

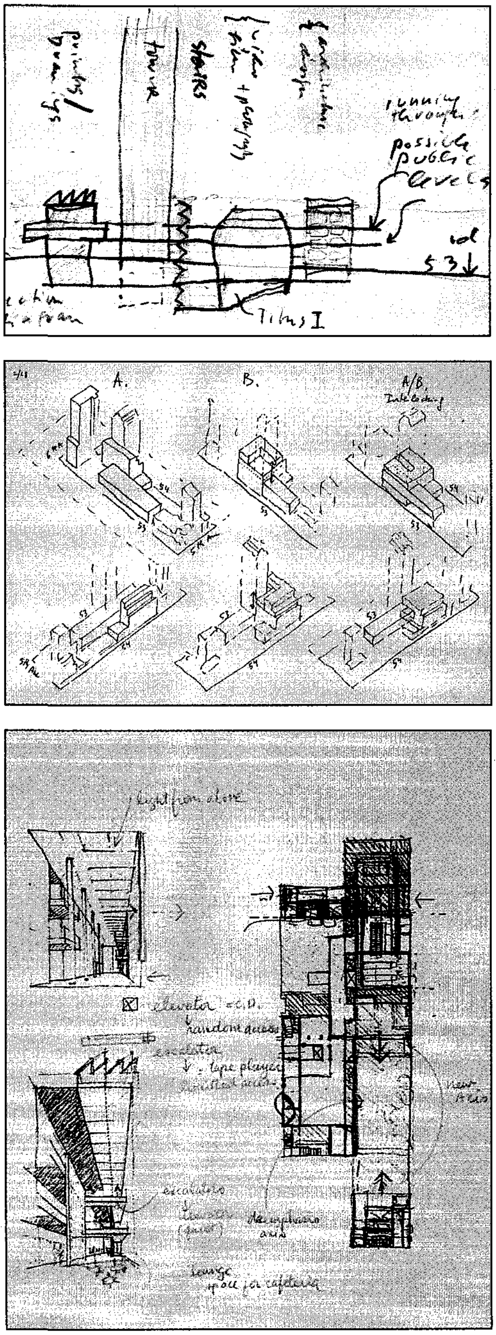
Rough Drafts

MoMA was born to show us how the future was supposed to look. But the results of its architectural competition suggest it no longer has the sketchiest idea.

THE COMPETITION STAGED BY the Museum of Modern Art for the design of its fifth major expansion, one that could double the size of the museum, has inspired more than its fair share of sniping. Everyone has a gripe about the list of architects invited to participate: not prestigious enough, too radical, not radical enough, too male. . . . I suspect the real problem is that an institution that built its reputation by presenting the public with an airtight aesthetic is, all of a sudden, doing its equivocating in full view. This competition and the exhibition "Toward the New Museum of Modern Art: Sketchbooks by Ten Architects" are an indication that the directors of MOMA are as perplexed as everyone else at this moment in history about how things are supposed to look.

MOMA, you'll recall, came into being in 1929 in a fit of missionary zeal. It was the institution dedicated to teaching America how to be Modern. In its first decade of existence, MOMA introduced the general public to Cubism, mounted a celebration of mass-produced objects called "Machine Art," and in 1932 put on a landmark exhibition that gave International Style architecture its name. The first building designed and built specifically for the museum, the 1939 structure by Philip L. Goodwin and Edward Durell Stone, was an homage to the Bauhaus, with the name of the museum running vertically down the building's southeast corner, as the name of the legendary school runs down the edge of its building in Dessau, Germany. The sleek 53rd Street façade, with its wall of translucent glass bricks and its terraces, was an unmistakable instruction about the way things ought to look.

But "ought to" long ago gave way to expedience. Over the decades, the effect of the original building has been muted by countless additions, most notably Cesar Pelli's 1984 Museum Tower. And unlike the Whitney, the Guggenheim, or even the Metropolitan, MOMA presents visitors with no strong, iconic exterior image. The results of the competition suggest that this situation may not ever change.



THE DRAWING BOARDS: The plans for the MOMA expansion that made the short list: Top, Swiss architects Herzog and de Meuron; middle, deconstructionist Bernard Tschumi of New York; bottom, stalwart modernist Yoshio Taniguchi of Japan.

IN FEBRUARY, A CURIOUS ROSTER OF ARchitects—Jacques Herzog and Pierre de Meuron (Switzerland), Yoshio Taniguchi (Japan), Bernard Tschumi (USA), Wiel Arets (the Netherlands), Steven Holl (USA), Toyo Ito (Japan), Rem Koolhaas (the Netherlands), Dominique Perrault (France), Rafael Viñoly (USA), and Tod Williams and Billie Tsien (USA)—were summoned by MOMA for a three-day meeting during which they steeped themselves in the physical layout of the museum and the psychological layout of the trustees, curators, and staff ("MoMA's Boys," *New York,* March 31, 1997). They were given a program that urged them not just to think about expanding the museum to fill the Hotel Dorset site on West 54th Street but to examine the ways in which the institution's growing collection of buildings could better work in concert, to consider everything from circulation patterns to whether the exterior walls should be clad in the same marble veneer. Following this gathering, the architects were sent home for several weeks with instructions to ruminate on all they had learned and then submit their ideas in an eleven-by-seventeen-inch box. (The whole process is known loosely as a charette).

"We only knew what we didn't want them to do," says Terence Riley, the museum's chief curator of architecture and design. "We didn't want them to submit a building."

Or, as he put it at an impromptu press conference during a preview of the exhibition, "What we want this to do is impact our thinking as we go into our next phase. . . ."

In other words, the museum knows it must change—or risk becoming a repository of a historic moment that is now officially over.

Drawings courtesy of The Museum of Modern Art, NY.

Its current mission statement is full of words like *contemporary, openness,* and *dialogue.* But it doesn't know what it wants to become. Only that it will be much, much bigger.

FROM THE DRAWINGS AND WRITTEN statements furnished by the ten architects, it is impossible to glean a clear picture of what MOMA might be ten years hence. But it is revealing, nonetheless, to see how architects think when they are asked, like math students taking an exam, to show how they arrive at an answer.

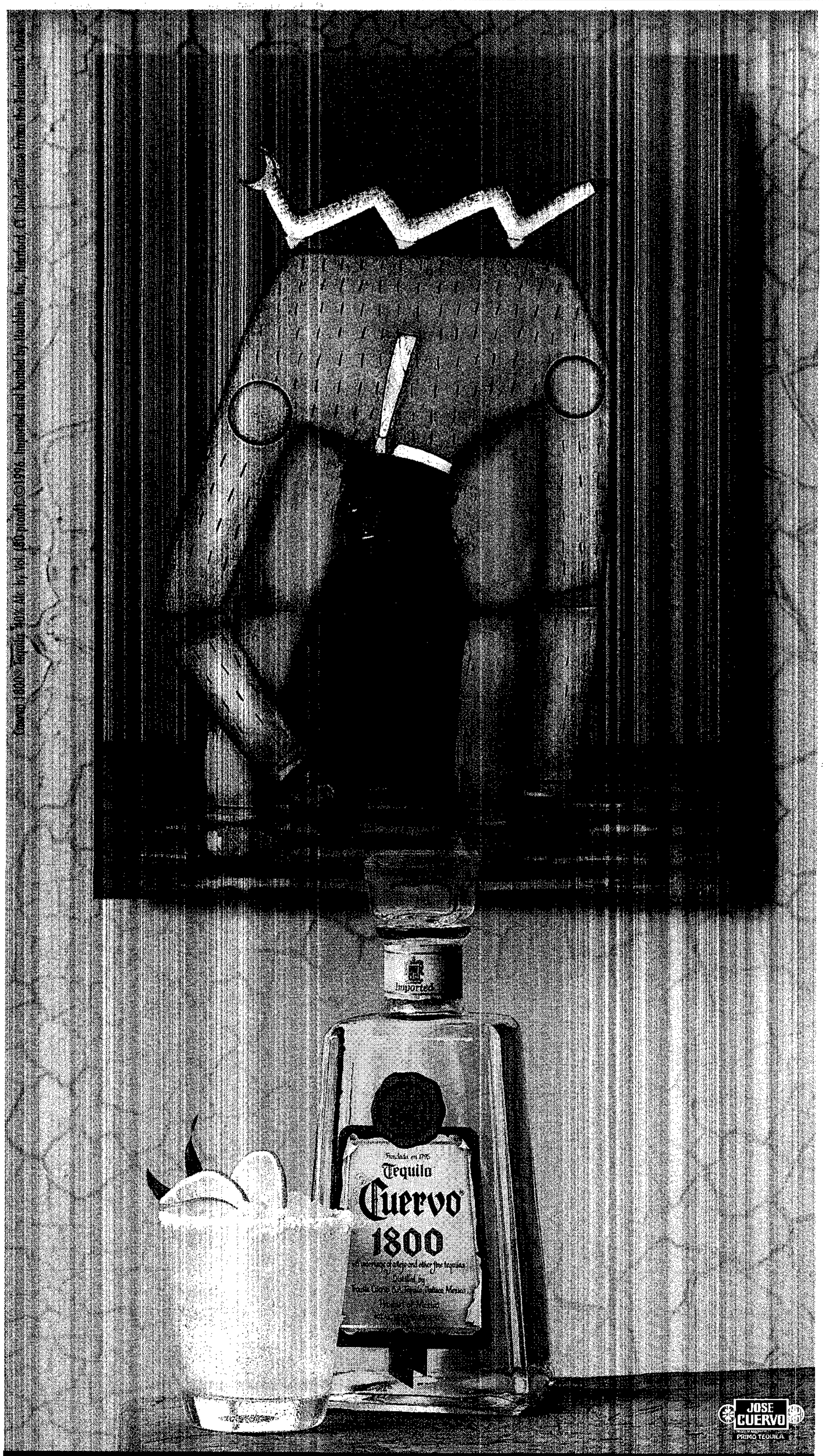
Rem Koolhaas, the most famous architect of the bunch, revered in New York more for his books than for his buildings, is the exhibition's one true disappointment. He offers an indistinct (even by the standards of this charette) vision of a bigger MOMA, expressed in flippant cut-and-paste-collage illustrations. "Theoretically, MOMA is about newness," his written statement begins. And then it goes nowhere. Koolhaas's proposal is larded with gadgetry, a robotic system to deliver art from storage to galleries, an elevator-train that would carry patrons diagonally through soaring atria.

Sadly, Toyo Ito, the Japanese architect whose experiments with light, video imagery, and glass make him one of the most exciting figures in architecture, also resorts to gimmicks. He proposes a "lying skyscraper" extending horizontally, east to west, along the block dominated by MOMA. His second concept is *MOMA 21* as "bar(r) code," a series of striped façades posited as a tribute to the museum's founder, Alfred Barr.

Somehow, by wading through the motley collection of material provided by the architects, the museum's selection committee chose three finalists.

"Amongst other things," says Riley, guardedly explaining the choices, "it was Taniguchi's composed classic modern serenity that was quite fascinating. Tschumi's very intelligent grasp of the curatorial implications and the possibilities of thinking of a museum as principally an interior experience was very compelling. Herzog and de Meuron [worked] through the typologies of museums . . . demonstrating some of their understanding of what the future role will be."

Herzog and de Meuron show how the museum buildings from different eras could be allowed to exist as an agglomeration, a "still life," or how they could be unified with a transparent glass façade. They advocate re-



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moving the existing garden, which they write off as "a petrified monument of the 1960s," and replacing it with a spectacular roof garden.

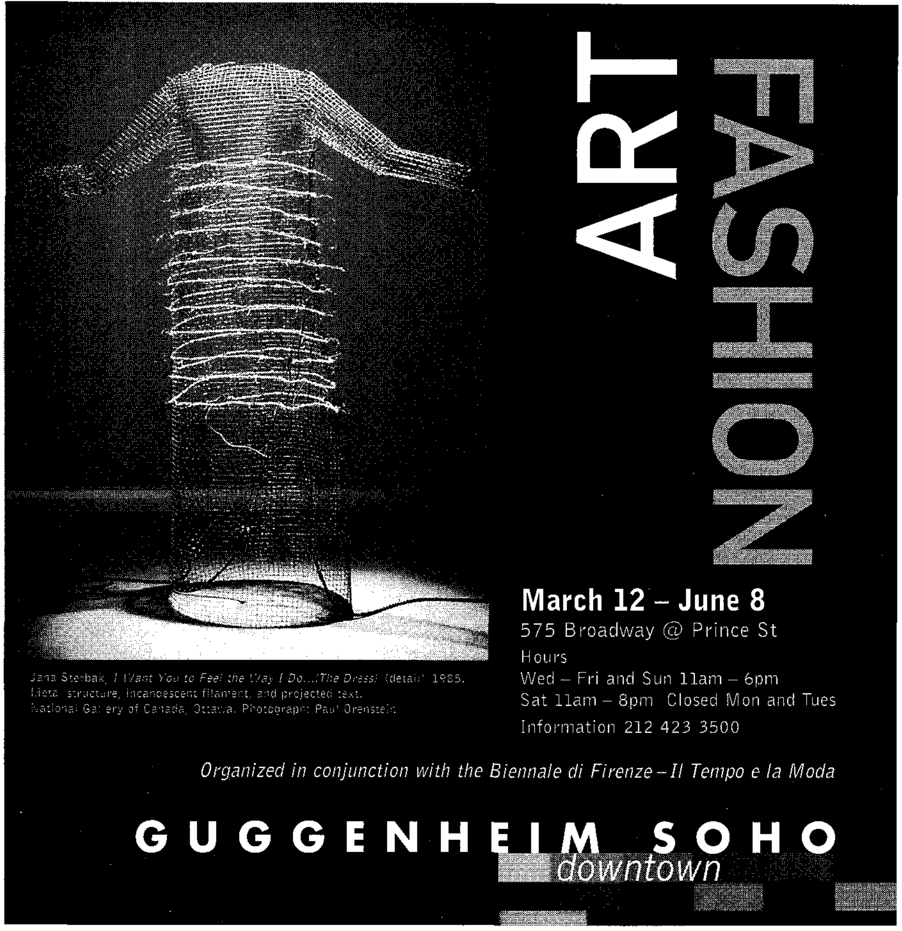
"One could imagine the hue and cry," comments Riley.

Tschumi's computer renderings are largely impenetrable, but his sketchbook is full of drawings that demonstrate that what goes on in an architect's head is not much different from what goes on in the head of a schoolboy. He presents the relationship between spaces at the core of a building and spaces at the periphery by drawing diagrams of hot magma and gases swirling around at the center of the earth. He uses these sketches to argue that MOMA's permanent collections should be along the outside edges to "secure the best rooms and the best light," with changing exhibitions at the center for "the most flexibility and the most tension. . . ."

Taniguchi is the purest modernist here. His cool schematics show the front of the museum shifted to 54th Street, creating a "seamless" and "powerful horizontal presence . . . in stark contrast to the random verticality of Manhattan, establishing the Museum as a new urban landmark, clearly visible from 5th Avenue."

Still, the only real clue offered by the exhibition as to how some future MOMA might look can be found in the photographs on the wall of the three finalists' other projects. Herzog and de Meuron's shimmering, copper-clad control tower in Basel's rail yards, and their deceptively simple glass-and-birch-laminate box housing a private art collection in Munich, reveal a firm that performs magic with light and materials, a firm that uses the language of modernism to say things no one had thought of 60 years ago. The body of work by the Basel-based architects promises so much more than Bernard Tschumi's amorphous architectural follies in Paris's Parc de la Vilette or his Columbia University Student Center (currently under construction). And while Taniguchi's pristine museums are testaments to the timelessness of modernist style, Herzog and de Meuron's buildings represent a modernism that evolves over time, a quality that would certainly better serve the needs of a museum that wishes to be contemporary.

For the visitor, the main pleasure of the charette exhibition is that it reveals and reinforces the chaos of the moment; it is like learning that Calvin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Klein hasn't the remotest idea where hemlines should fall, either.

But what exactly did the museum get out of this unwieldy exercise?

When asked what he knows about MOMA that he didn't know before the charette, museum director Glenn D. Lowry demurs and points out that "we weren't asking the architects to design our future." Both Riley and John Elderfield, deputy director for curatorial affairs, respond by talking about zoning, a subject with which Riley seems particularly preoccupied.

At the outset, the architects were told that whatever they suggested had to fit into New York City's stringent zoning requirements, which mandate a street wall that hugs the sidewalk (no towers surrounded by plazas) and a series of setbacks above 85 feet.

"Going into this competition," says Riley, "we were reluctant but convinced that we would have to go for a zoning variance, not to add bulk but to redistribute bulk on the site so that the architect could have some freedom to do something."

What the committee learned from the charette is that it's possible to respect zoning and still be creative. This may sound like small potatoes, but it's actually quite significant. Most New York developers and architects say—over and over, like a mantra—that they can't build anything but historicist wedding cakes because they are hog-tied by zoning. Strangely, several of the architects' submissions featured sketches of a triangular building inspired by the diagram of the zoning envelope included in the charette instructions. Form, as they say, follows function.

By summer, the three finalists will be hard at work on the preliminary drawings of an actual building, and before the end of the year, the museum will make its choice.

MOMA, no matter what it builds, may never again be at the forefront of an identifiable movement, but it is the one major player with the means and inclination to demonstrate that New York City's zoning doesn't have to retard architectural experimentation. These are strange times. After all the fanfare and backbiting inspired by this competition, MOMA could triumph simply by building something that dazzles despite restraints imposed by the city (and a congested, complicated site). MOMA could once more become a trailblazer . . . even if no one there has a clue as to how things are supposed to look. ■

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THE CITY POLITIC MICHAEL TOMASKY

The Hunger

Fernando Ferrer didn't have it, which is why he made a dignified retreat; Ruth Messinger has too much—but can she harness it into a focused campaign?

NOW, HERE'S ONE I'M NOT SURE I've seen even along the presidential-campaign trail. Bronx borough president Fernando Ferrer stood on the City Hall steps last Tuesday morning, politely and solemnly ending his candidacy for mayor. Amid the usual crush of reporters and supporters stood Fran Reiter, Rudy Giuliani's campaign manager.

On her toes, I thought, as I caught her out of the corner of my eye. The opponent should indeed be on hand to offer her spin right on the spot—adds to the immediacy, the sense that something actually worth covering is happening, and makes it easier on the daily reporters besides. Nothing strange about that. What *was* odd, though, was that about halfway through Ferrer's presentation, Reiter apparently decided she'd got the gist of things, so she ambled up the steps, leaned against one of the columns, and waited as reporters started to gather around her. Reaction spin even before the event she was reacting to was finished! I wanted to ask Ferrer, still taking questions down below, for his reaction to her reaction to his announcement, just to see if, I dunno, maybe the Earth would start rotating in the opposite direction for a second or something, but I missed my shot.

Last exit to the Bronx: Ferrer cuts his losses at last week's press conference.

SEVERAL THEORIES WERE ON OFFER THAT morning as to why Ferrer went bye-bye. Some were confounded—"He's basically tied with her in the polls, and he's sitting on about a million dollars," said one scribe, the "her" being Manhattan borough president Ruth Messinger. And seen that way, his departure had a mysterious aspect.

Others pointed to the footage that ran on New York 1 the week before, panning the empty tables at a Ferrer fundraiser. It looked awfully bad, and even though each of those seats was paid for, the pictures captured a higher, poetic truth about the sapped condition of Ferrer's effort. "There was no energy in the room," said one person who was there. "What insiders took away from it was that there was no new money in the room. There were Bronx developers and contractors, that sort of thing, and people who do business with Catsimatidis." The Greek bearing campaign contributions to whom this person refers is John Catsimatidis, supermarket magnate and Ferrer backer.

Still others proffered information about a recent internal, and bleak, poll that sent Ferrer running up the white flag. There may be something to all these explanations, but in the end it came down to this: "He never got a campaign, never got a theme," as political consultant Norman Adler put it.

One got the feeling Ferrer, who's never faced a tough race in his life, wasn't quite ready for prime time last year when, right after a cop was shot in his borough, he "listened to [his] conscience" and came out for the death penalty, which he'd always opposed. This was an obvious play for the endorsement of the Patrolmen's Benevolent Association, but like most obvious tactics, it failed utterly: The liberals were furious, and the law-and-order crowd saw it for the sign of weakness that it was and held him in richly deserved contempt. Fast-forward now to last month, when he referred to a cop's shooting of a man in Washington Heights as an "execution"—on a black radio station, where such language goes down rather nicely. Which side are you on, boys?

I think he knew he was flailing (and knew he probably wouldn't win), and so his heart just wasn't in it. And it speaks well of him that he has that degree of self-recognition. I've always found him to be a thoughtful person. Last August, at the Democratic National Convention, he and I took a stroll one afternoon; each of us bought a piece of stained glass at a shop near the Art Institute on Michigan Avenue and surveyed that lovely thoroughfare. Ferrer launched in-

Photograph by Frances M. Roberts.

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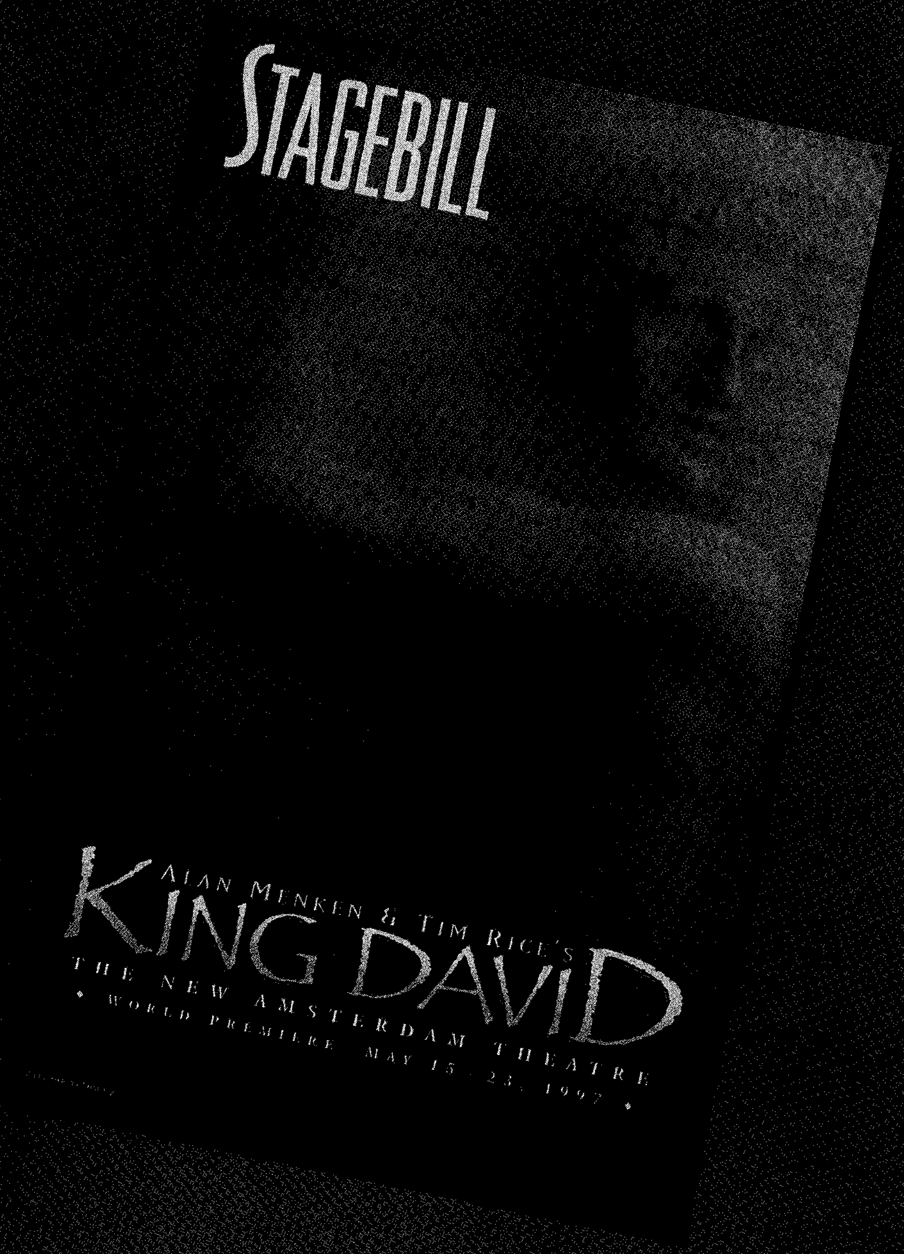
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to a lengthy disquisition on the history of city planning, the past glories of the Bronx with respect to such matters, and some of the ways he'd like to shape New York someday. It was learned and thoughtful and tinged with a note of historical elegy, in the recognition that grand public planning was no longer possible in the age of the Trump Organization and Disney and the Rouse Corporation (not that he singled any of those fine corporate citizens out for abuse, of course). He was just talking, as a reasonably concerned regular person. You don't have conversations like that with politicians very often.

Call me a sucker, but I think his withdrawal was even sort of noble. If you know you don't really want something, quit chasing it. Besides, the memory of the 1992 Democratic senatorial primary, in which Bob Abrams, Liz Holtzman, and Gerry Ferraro whacked the bejeezus out of one another, holds dominion over New York Democrats like the Suez crisis hung over Anthony Eden. He and Messinger would surely have done the same. This would have damaged both of them, particularly the loser, which was probably going to be Ferrer. Now he retreats to the Grand Concourse with his dignity intact.

AND THEN THERE WERE THREE.

Brooklyn City Councilman Sal Albanese quickly picked up the endorsement of his council colleague Walter McCaffrey of Queens. McCaffrey is a shrewdie politically, and a buddy of Queens County leader Tom Manton. Manton had been supporting Ferrer, so reporters began to make the obvious interpretation.

Albanese wasted no time putting a call in to Manton. The thinking here is that Manton, the Queens centrist, would be loath to back Messinger, the West Side liberal, and that Albanese, like Manton an outer-borough Catholic, would be the clear beneficiary.

Makes sense. But consider this: In the last two mayoral races, Manton has worked for Richard Ravitch (2 percent) and no one (0 percent). Albanese is in single digits. Manton needs a winner. Ideologically, he's closer to Giuliani than to Messinger, but, says a confidant, "Tommy is a yellow-dog Democrat" and would never actually endorse a Republican. He'll probably endorse Messinger and do absolutely nothing for her. Sal will pick up some support in Brooklyn, though, and he'll make a play for the more moderate vote—odd, since he is in some respects the most left-wing candidate in the race.

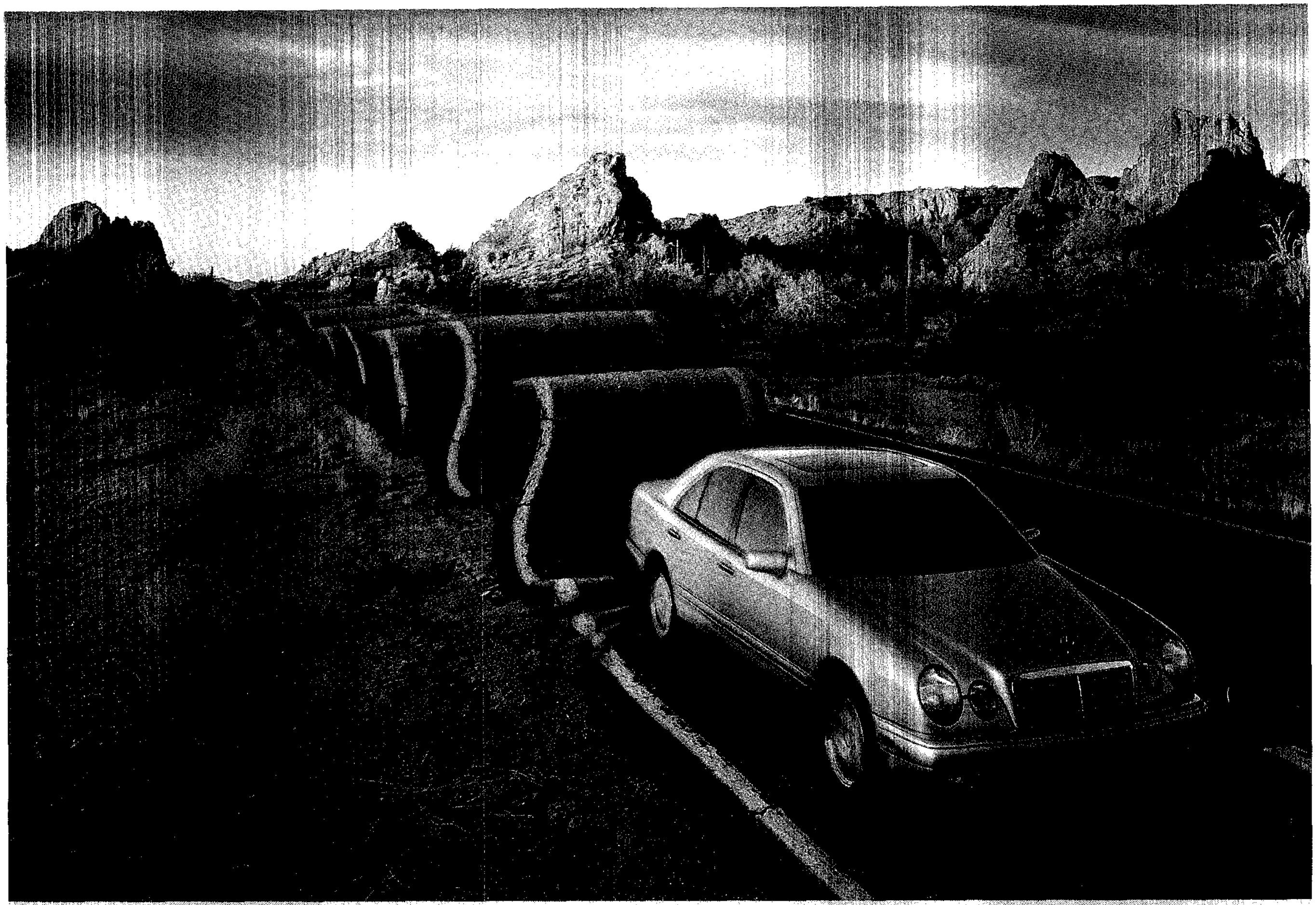
The Reverend Al Sharpton is, if such may be said of a man of the cloth, pissed off. He doesn't like it that all three citywide Democratic candidates will be from the same ethnic group—Messinger, Comptroller Alan Hevesi, and Public Advocate Mark Green. He has an excellent point (by the way, three Jews would *never* have constituted a Democratic ticket in the old machine days). Will there be pressure on Green, who's really running for the Senate in 1998 anyway, to quit the public advocate's race and give the seat over to a black? Will Messinger now face gathering cries that she endorse Virginia Fields, who is black, for Manhattan borough president, risking the enmity of supporters of Deborah Glick, who is gay? One can be sure Sharpton will agitate on these points. "I've always said I wanted to be the Jesse Jackson of New York," he says. "I've done that. I'm not going to turn around and be the Vernon Jordan of New York."

Look also for Al to pick up some endorsements from black pols outside Manhattan, most of whom will be afraid to cross him because they know he's likely to carry their districts. Or they'll be afraid to come out for Messinger. By Sharpton's count, at least eight black City Council incumbents may face primaries, and the very thought of a primary, even against someone who has no chance to win, is enough to send most politicians into an asphyxiated panic, rendering them incapable of thinking about anything else.

Finally, Messinger. Ferrer's withdrawal is obviously a big boost. She wins the primary, in all likelihood; can raise more money; won't have to spend any bashing Ferrer. All to the good.

Head to head, Messinger is potentially a very tricky opponent for Giuliani—she can play forgiving mother to his stern dad, and he'll have to tone down the jackhammer rhetoric lest he be seen as picking on a woman.

That said, her campaign hasn't been much more centered than Ferrer's was. I think maybe she's trying too hard—trying too hard to prove she has the presence to be mayor, trying too hard to get into the papers, with her little stunts like challenging Rudy to a bicycle race. She is, in this way, Ferrer's exact opposite. He didn't want it enough. She wants it too much. I think that if she could quit acting as though her life depended on her being elected mayor, she would find that in fact it doesn't; she'd be able to relax, and I suspect voters would like that Ruth a little better. ■



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Ginger-mint gelatin with ginger cream and berries.

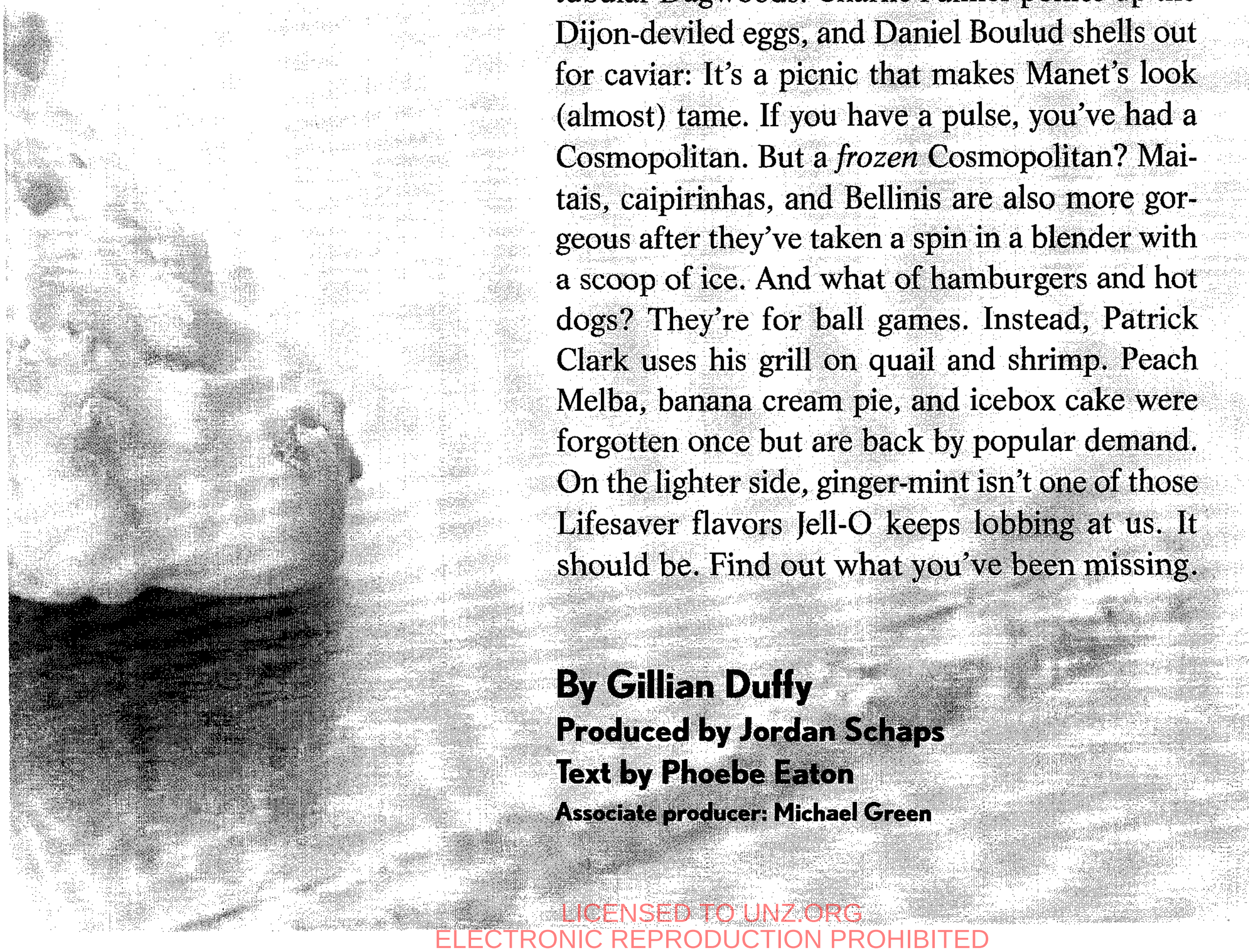
Food styling by Roscoe Betsill; prop styling by Betty Alfenito.

PHOTOGRAPH BY MARYELLEN [illegible]

NEW YORK

foods of summer

SO WHAT KIND OF SUMMER ARE WE LOOKing at here? Wraps have relocated from California, and sandwiches now look hopelessly square. So we give you the blueprints for your own totally tubular Dagwoods. Charlie Palmer ponies up the Dijon-deviled eggs, and Daniel Boulud shells out for caviar: It's a picnic that makes Manet's look (almost) tame. If you have a pulse, you've had a Cosmopolitan. But a *frozen* Cosmopolitan? Mai-tais, caipirinhas, and Bellinis are also more gorgeous after they've taken a spin in a blender with a scoop of ice. And what of hamburgers and hot dogs? They're for ball games. Instead, Patrick Clark uses his grill on quail and shrimp. Peach Melba, banana cream pie, and icebox cake were forgotten once but are back by popular demand. On the lighter side, ginger-mint isn't one of those Lifesaver flavors Jell-O keeps lobbing at us. It should be. Find out what you've been missing.



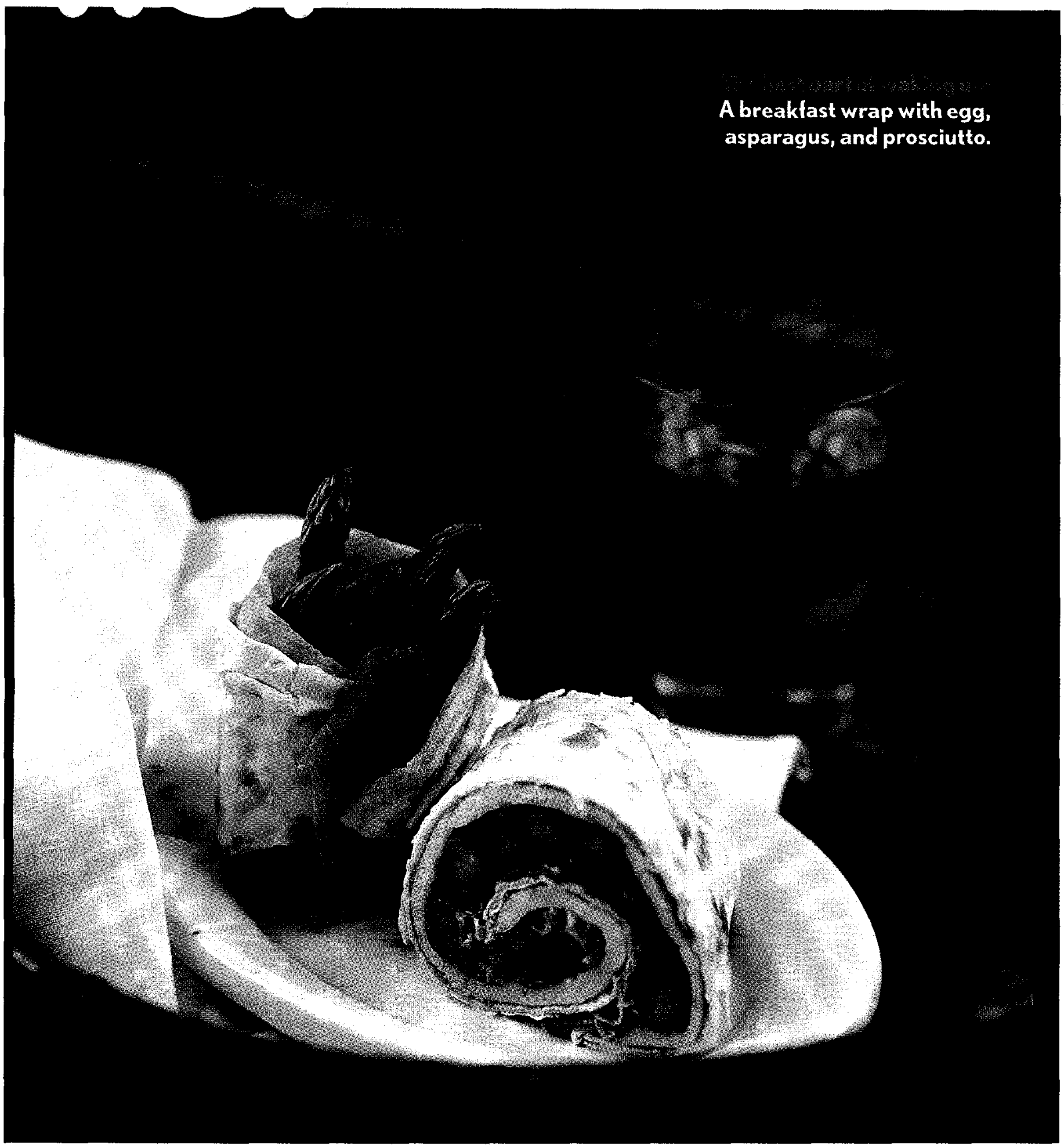
By Gillian Duffy
Produced by Jordan Schaps
Text by Phoebe Eaton
Associate producer: Michael Green

wrap group

The sandwich has officially been sandbagged.
Now everyone's rolling up lunch (and breakfast too).

Now it can be rolled: Lobster with Caesar dressing, Thai d pizza, and black-bean veggie wraps. Opposite: Flavored tortillas and flatbreads.

PHOTOGRAPHED BY BEATRIZ DE COSTA



The best part of waking up:
A breakfast wrap with egg, asparagus, and prosciutto.

THE WRAP HAS VARIOUSLY BEEN KNOWN AS A BURRITO, a spring roll, a crêpe, or a maki. But not every burrito, spring roll, crêpe, or maki deserves to be called a wrap. It's what's inside that counts. And while it's true that wrap joints—Wraparama, Wrapp Factory, Wrapp Shack—are rampant, some have a better grasp than others of the cardinal rules governing folded food. Wraps migrated here from California, which unleashed pineapple pizza and wheatgrass smoothies upon the Western World. But New York brings its own insanity to the table, with the "Bayou Bundle" at the Wrapp Shack, an amalgamation of okra, cauliflower, and spinach, with creole salsa to help things along. It's scary out there. Which is why you might prefer to roll your own. The ideal wrap is a collage of crunchy, smooth, and chewy. As a filling, rice is a bit of a cop-out: No one wants to gnaw a leaden torpedo for lunch. Matthew Kenney of Mezze says the bread should be as thin as possible. Avoid dressings that will make things soggy—purées, jams, and chutneys play well with flatbreads. Unlike sandwiches, wraps can take you round the clock. Kick-start the day with Kenney's asparagus-prosciutto breakfast wrap. Noon-ish, grab a roll-up filled with curried prawns, a lobster Caesar, or seared tuna in a tortilla slathered with lemongrass-serrano mayo. Bobby Flay's yogurt-drizzled charred lamb or Deborah Stanton's "Thai'd" pizza wraps make a substantial supper. "Picking up your food to eat adds another level to the dining experience," says Stanton, of Galaxy, Global Eatery on Irving Place. "It slows it down." Giving you all the more time to savor Lidia Bastianich's citrusy dessert crêpes, oozing with marmalade and sprinkled with confectioners' sugar.

Inside [illegible]:
The makings of a tuna wrap with lemongrass mayonnaise and jícama-carrot slaw.

the recipes

Matthew Kenney

MEZZE

BREAKFAST FLATBREAD WRAP WITH EGG, ASPARAGUS, AND PROSCIUTTO

Makes one nine-inch wrap.

1 tablespoon sweet butter
2 large eggs, beaten until frothy
8 medium asparagus spears
1 tablespoon olive oil
Salt and freshly ground black pepper
1 9-inch flatbread or tortilla
3 thin slices prosciutto di Parma

Melt butter in a 10-inch nonstick skillet. Coat pan with a very thin layer of eggs (as if making a crêpe). When eggs are set, flip them over and cook on the second side. Remove egg crêpe from pan.

Blanch asparagus for 3 minutes. Heat a grill pan until very hot. Brush asparagus with oil; grill for about 1 minute per side. Remove and season with salt and pepper.

Lightly brush flatbread with remaining oil. Grill for 30 seconds on one side to color. Do not cook till crisp. Place flatbread on a cutting board, grilled side down. Cover with crêpe and season with salt. Line up asparagus horizontally, starting at the bottom of the flatbread. Layer prosciutto over asparagus. Roll up sandwich like a jelly roll. Slice into four pieces. Serve at room temperature.

Bobby Flay

MESA CITY & BOBBY FLAY CATERING

PORTOBELLO-AND-GOAT-CHEESE TORTILLA WRAP WITH RED-CHILI OIL

Makes four nine-inch wraps.

½ cup plus 3 tablespoons olive oil
1 teaspoon crumbled dried New Mexico peppers (all chili peppers available at Kitchen Market)
½ teaspoon arbol-chili powder
1 teaspoon ancho-chili powder
2 shallots, sliced thin
3 large portobello mushrooms, stems discarded, cut into ½-inch slices
Salt and freshly ground pepper
2 tablespoons chopped fresh thyme
12 ounces soft goat cheese, crumbled
4 9-inch flour tortillas

Place ½ cup of the oil, peppers, and chili powders in a blender, and purée. Strain mixture through a fine sieve. Reserve oil.

Heat remaining oil in a skillet until almost smoking. Add shallots, and sauté for 1 minute. Add mushrooms; season to taste with salt and pepper; sauté for about 5 to 7 minutes, until darkened. Remove from heat and stir in thyme and cheese.

Brush one side of each tortilla with chili oil, and grill for 30 seconds per side. With the tortilla oiled-side up, place a quarter of the mushroom-cheese mixture across the middle. Roll and slice into 1½-inch pieces.

CHARRED-RED-LAMB WRAP WITH CILANTRO-MINT YOGURT DRESSING

Makes four six-inch wraps.

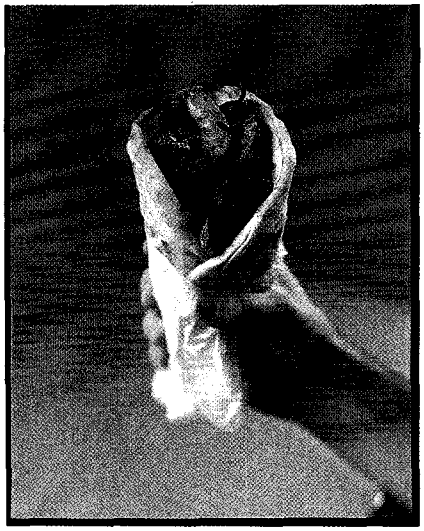
2 teaspoons ancho-chili powder (all chili peppers available at the Kitchen Market)
1 teaspoon cumin seeds, ground
2 chipotle peppers (canned in adobo)
4 cloves garlic, minced
6 tablespoons olive oil
1½ pound boneless loin of lamb
1 cup yogurt
Salt and freshly ground black pepper
1 tablespoon finely chopped fresh mint
1 tablespoon finely chopped cilantro
1 tablespoon fresh lime juice
4 6-inch flour tortillas
2 cups packed arugula leaves

Preheat the oven to 400 degrees.

Combine the ancho chili, cumin, chipotle, half the garlic, and olive oil in a shallow baking dish. Place the lamb in the dish, and rub the marinade over the entire loin. Cover and refrigerate for 8 hours.

Drain the yogurt through cheesecloth for 1 hour in the refrigerator.

Season the lamb with salt and pepper and place on an extremely hot grill (to char the outside yet leave the inside rare to medium rare). Remove from the grill and set aside for 5 minutes. Cut into ½-inch thick slices on the diagonal. Boil remaining marinade in a small saucepan, for a few minutes.



Spicy Indian prawn wrap.

Mix the drained yogurt, mint, cilantro, remaining garlic, and lime juice in a small bowl. Season to taste with salt and pepper.

Wrap the tortillas in foil, and heat in oven for 5 minutes. Brush each tortilla with the cooked marinade, and place 3 or 4 slices of the lamb on each tortilla, top with a handful of arugula, and drizzle with yogurt sauce. Roll and serve.

Premnath Motiram

BOMBAY PALACE

SPICY INDIAN PRAWN WRAP

Makes four wraps.

4 tablespoons vegetable oil
1 teaspoon yellow mustard seeds
20 curry leaves
1 teaspoon grated ginger
1 teaspoon crushed-garlic paste
2 cups chopped onions
½ teaspoon turmeric
½ teaspoon red-chili powder
½ cup peeled, seeded, and chopped tomatoes
Salt to taste
½ teaspoon black pepper
24 medium shrimp, peeled, deveined
4 pieces 6-inch nan bread
2 teaspoons chopped cilantro

Heat oil in a skillet, add mustard seeds and curry leaves, and brown. Add ginger and garlic paste, and cook until golden. Stir in onions, and cook for 5 minutes. Stir in turmeric, chili powder, tomatoes, salt, and pepper, and cook for 2 to 3 minutes. Add shrimp and sauté for 3 minutes more.

Place six shrimp and a little sauce at one end of each nan and roll. Garnish with cilantro.

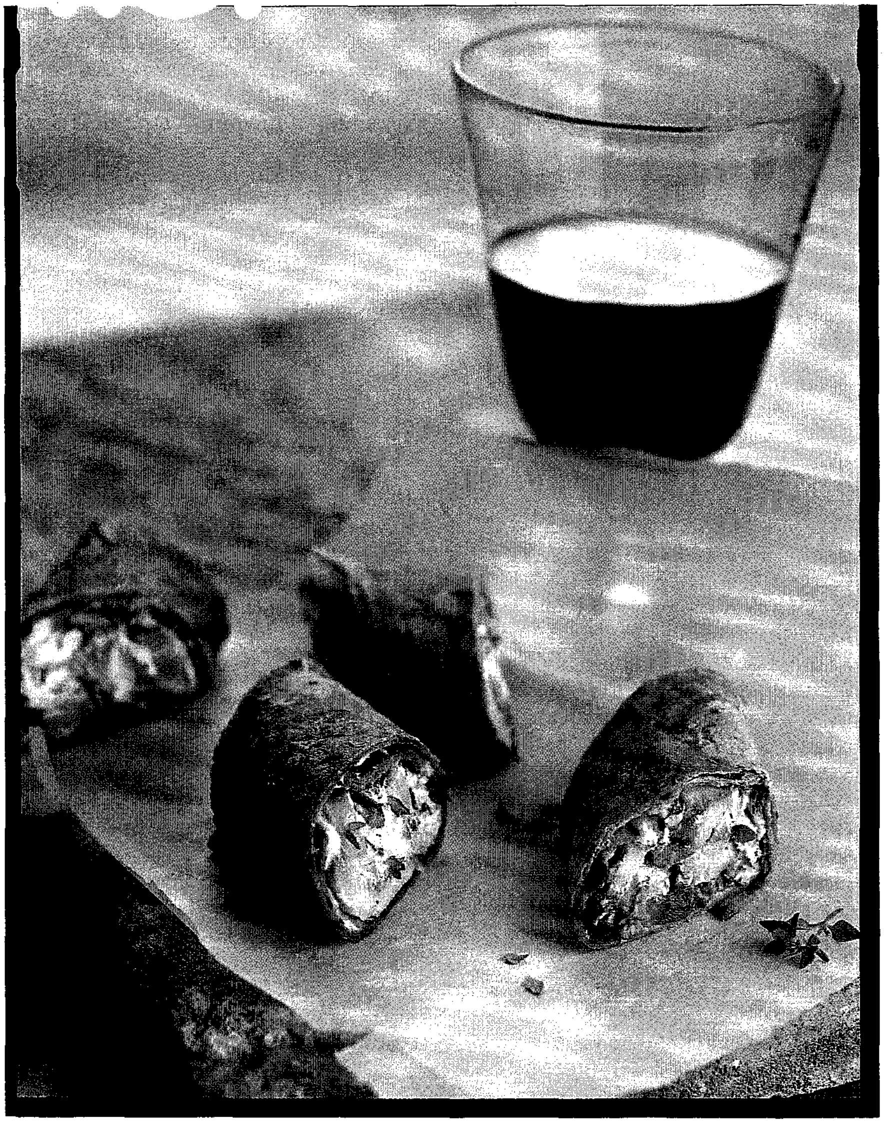
David Walzog

TAPIKA

SEARED RARE-TUNA WRAP WITH LEMONGRASS-SERRANO MAYONNAISE

Makes four nine-inch wraps.

1-pound steak of fresh yellowfin tuna (sushi quality), about 1 inch thick
1 teaspoon coriander seeds, cracked
½ teaspoon cracked black peppercorns
1 teaspoon kosher salt
6 tablespoons corn oil
6 tablespoons lime juice
1 piece lemongrass, roughly chopped
¾ cup mayonnaise



Portobello-and-goat-cheese wrap.

6 serrano chilies or 2 jalapeños, finely chopped
1 medium carrot, peeled and julienned
1 small jícama (approximately 8 ounces), peeled and julienned
¼ cup extra-virgin olive oil
1 tablespoon finely chopped cilantro
½ tablespoon finely chopped fresh thyme
4 9-inch flour tortillas
½ cup arugula leaves

Slice tuna into four equal-size strips about ½ inch wide. Then cut each piece in half lengthwise, and place in a bowl. Season the tuna with the cracked coriander and pepper, salt, and corn oil. Set aside to marinate for 5 minutes.

In a food processor, mix ¼ cup of the lime juice with lemongrass; purée. Lay cheesecloth over a bowl, pour lemongrass mixture into the center, and wring it until it's dry. Reserve liquid, and discard lemongrass.

Combine mayonnaise, chopped serrano chilies, and lemongrass-lime juice, and mix well. Season to taste with salt and black pepper.

Place the vegetables in a bowl and dress with olive oil, remaining lime juice, cilantro, and thyme. Allow to sit in the refrigerator for ½ hour before serving.

Sear the tuna strips on a hot grill or cast-iron pan for about 5 seconds on each side, leaving centers rare. Lay flour tortillas on a cooler section of grill or in oven, and warm them for about 15 seconds.

On a clean, dry surface, lay the tortillas flat, and liberally coat one side of each with the serrano mayonnaise. Place a quarter of the drained carrot-jícama slaw a little below the center of each tortilla, followed by two tuna pieces and some arugula; roll the tortillas tightly. Serve with remaining mayonnaise.

Mark Strausman

FRED'S AT BARNEYS

LOBSTER CAESAR WRAP

Makes one twelve-inch wrap.

6 tablespoons mayonnaise
½ clove garlic, minced
2 anchovy fillets, minced
Pinch paprika
1½ tablespoons grated Parmigiano-Reggiano
Salt and freshly ground white pepper
1 12-inch shepherd's flatbread
6 whole leaves romaine lettuce
¾ pound cooked lobster meat
1 scallion, chopped
¼ cup chopped celery
2 ⅛-inch-thick slices red onion
1 lemon wedge

Preheat the oven to 300 degrees.

In a small bowl, mix mayonnaise, garlic, anchovies, paprika, cheese, and salt and pepper to taste. Cover flatbread with a wet towel and place in oven for a few minutes.

Spread the top side of the bread with the Caesar mayonnaise. Place romaine on bread and fill leaves with lobster meat. Sprinkle scallions, celery, the onion, and a squeeze of lemon juice over lobster. Roll, wrap with waxed paper, and cut in half.

Joseph Fortunato

LAYLA

VEGETARIAN WRAP WITH SPICED BLACK-BEAN SPREAD, PEPPER SALAD, AVOCADO, ARUGULA, AND MANGO

Makes two twelve-inch wraps.

1 red pepper, seeded
1 yellow pepper, seeded
1 small red onion
5 tablespoons lemon juice
2 tablespoons lime juice
2 tablespoons orange juice
½ teaspoon red pepper flakes
Salt and freshly ground black pepper
2 cups cooked black beans (or drained canned beans)
¼ teaspoon ground cumin
¼ teaspoon ground coriander
6 tablespoons olive oil
1 package lavash bread (2 sheets)
1 avocado, peeled and sliced
1 mango, peeled and sliced
1 bunch arugula, cleaned

Preheat oven to 300 degrees.

On a grater or in a food processor, shave the red and yellow pepper and the onion into paper-thin slices. In a bowl, combine the peppers, red onion, 4 tablespoons of the lemon juice, lime and orange juices, ¼ teaspoon of the red-pepper flakes, salt, and pepper. Marinate in refrigerator for at least 2 hours, then drain.

Combine in a food processor the beans, cumin, coriander, ¼ teaspoon of the red-pepper flakes, ¼ cup of the olive oil, and salt to taste. Purée until mixture is smooth, adding a little water if necessary. Set aside until ready to use.

Cover the lavash bread with a wet towel and place in the oven for a few minutes until warm. Combine in a large bowl 1 tablespoon lemon juice, 2 tablespoons oil, salt, and pepper; add the avocado, mango, and arugula, and toss together well.

Lay out the bread on a clean surface. Spread bean purée over each lavash bread, cover with a thin layer of the pepper salad, and follow with the avocado-mango-and-arugula mixture. Gently roll the lavash up, trim off the ends, and cut into 3-inch pieces on the bias.

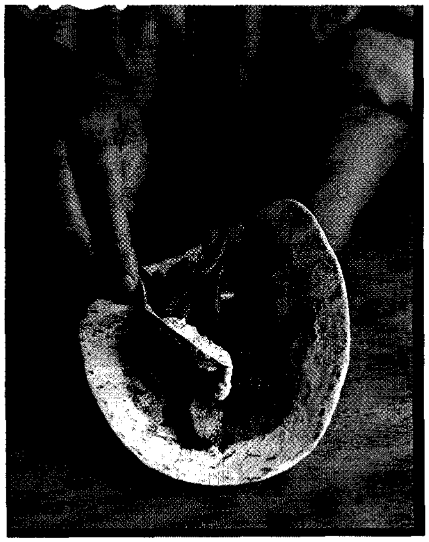
Deborah Stanton

GALAXY, GLOBAL EATERY

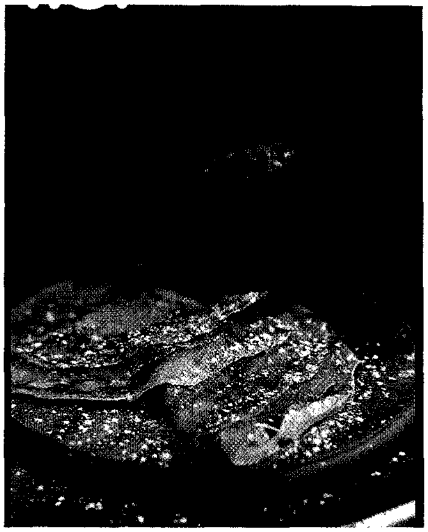
THAI'D PIZZA WRAP

Makes four thirteen-inch wraps.

2 tablespoons sesame oil
½ cup rice-wine vinegar
3 tablespoons soy sauce
3 tablespoons Tabasco
2 cups dry roasted unsalted peanuts
Salt and freshly ground black pepper
4 13-inch flour tortillas
2 whole chicken breasts, sautéed and sliced on the bias
1 cup crumbled cooked bacon
1 cup sliced scallions
1 cup chopped fresh tomatoes
2 cups shredded mozzarella cheese



Charred-red-lamb wrap.



Sweet citrus crêpes.

Combine the oil, vinegar, soy sauce, and Tabasco in a bowl. Place the peanuts in a food processor and blend on high speed. Gradually drizzle in the vinegar mixture until sauce is smooth and spreadable—adjust thickness with warm water. Season to taste with salt and pepper.

Place the tortillas in a hot, ungreased skillet, one at a time. Heat until bubbling slightly; turn and heat the other side.

Place cooked tortillas flat on a large sheet tray, and spread about 2 tablespoons of peanut sauce over each. Top with chicken, bacon, scallions, tomatoes, and cheese.

Place the tortillas under a broiler until cheese is melted. Remove from tray and roll up tightly, taking care not to break tortillas. Cut each into four pieces and serve with remaining peanut sauce.

Lidia Bastianich

FELIDIA

SWEET CRÊPES

Makes ten to twelve crêpes.

2 eggs
2 cups milk
½ cup club soda
¼ cup sugar
¼ teaspoon salt
1 tablespoon dark rum
1 teaspoon vanilla extract
2 cups flour
3 tablespoons olive oil
Grated zest of 1 lemon
Grated zest of 1 orange
Vegetable oil for frying
1 cup orange marmalade

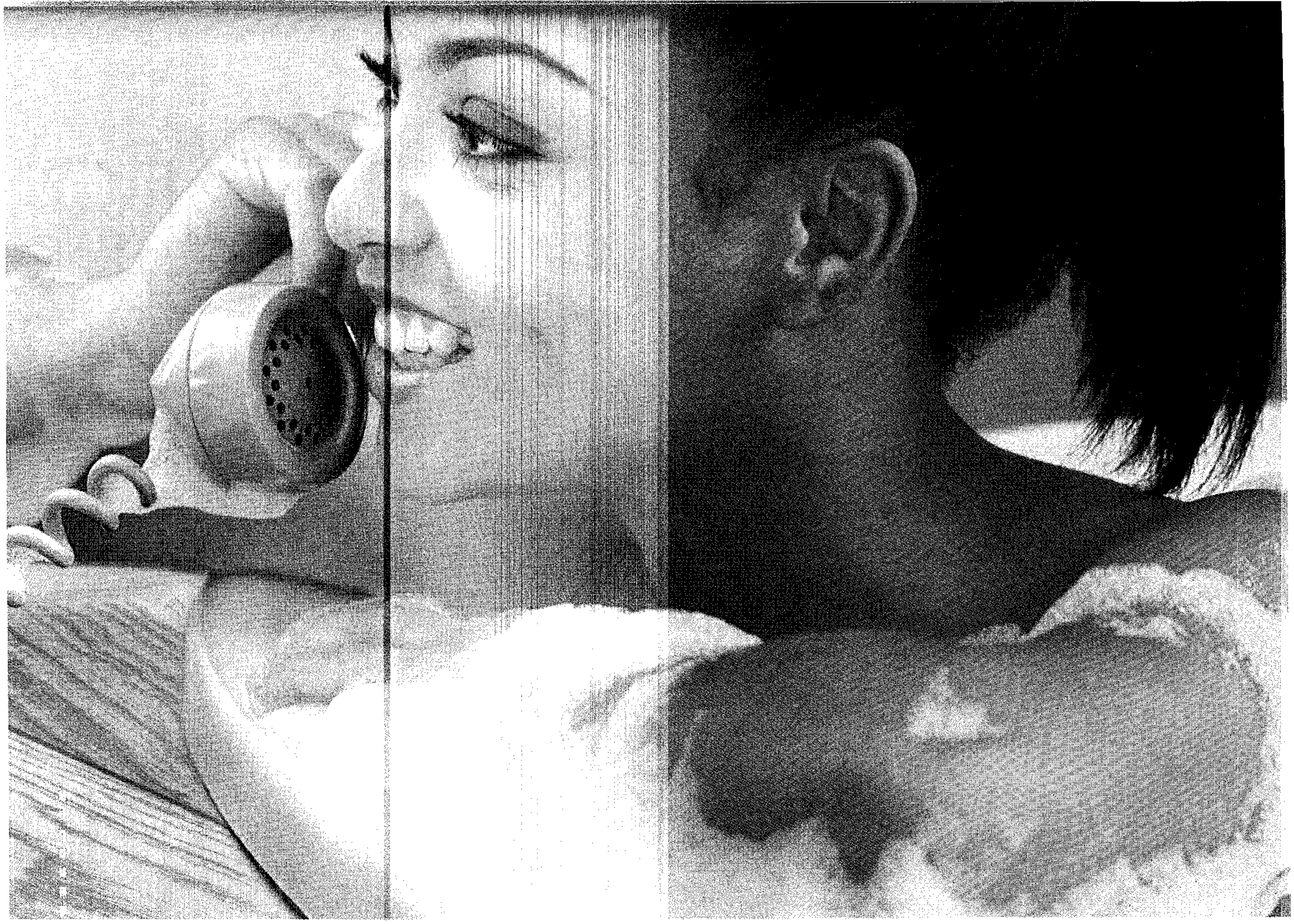
In a large bowl, whisk the eggs. Add milk, club soda, sugar, salt, rum, and vanilla, and blend well until sugar has dissolved. Gradually sift in flour, whisking until the mixture forms a batter; stir in the olive oil. (The consistency should be that of melted ice cream.) Add additional milk if mixture is too thick. Stir in citrus zests.

In a 6- or 7-inch crêpe pan, heat 1 tablespoon of the vegetable oil over a moderately high flame, pouring off excess. Pour ¼ cup of batter into the oiled pan, and tilt and swirl the pan to distribute the batter as thinly and evenly as possible. Return pan to heat, reduce flame to medium, and cook crêpe until lightly browned, about 30 to 40 seconds. Flip it carefully with a spatula and cook the second side until brown spots appear. Remove to a warmed platter and repeat the process with the remaining batter, re-oiling the pan only as necessary. Stack the finished crêpes and keep them warm under a mixing bowl. Serve warm filled with orange marmalade.

That's a Wrap

Once you get the hang of making wraps, try experimenting with different flatbreads and tortillas. Start with these sources. (Note also that Damascus Bakeries, the largest manufacturer of pitas and lavash on the East Coast, will introduce a line of flavored flatbreads next month.)

- **Balducci's** (424 Sixth Avenue, between 9th and 10th Streets; 673-2600): Lavash; plain and onion nan bread; flour, corn, and epazote-flavored tortillas; rosemary-Parmesan and peppercorn-Parmesan flatbreads.
- **Fairway** (2127 Broadway, at 74th Street; 595-1888): Selection of lavash; Afghan Bakery natural bread; pocketless whole-wheat and white pita; corn, flour, and whole-wheat tortillas.
- **Grace's Marketplace** (1237 Third Avenue, at 71st Street; 737-0600): White and sometimes whole-wheat lavash; Afghan Bakery natural bread; white-flour tortillas.
- **Kalustyan's** (123 Lexington Avenue, between 28th and 29th Streets; 685-3451): Largest selection of flatbreads, including lavash, markouk Lebanese bread (very thin and does not break easily), pocketless pitas, and assorted nan, roti, paratha, and chapati breads.
- **Kitchen Market** (218 Eighth Avenue, at 21st Street; 243-4433): Excellent source for chili peppers and tortillas made with white and whole-wheat flour or blue, yellow, and white corn or spinach, tomato, and jalapeño flavorings.
- **9th Avenue Cheese Market** (615 Ninth Avenue, near 44th Street; 397-4700): Afghan Bakery natural bread; markouk bread; pita bread.



To us, "I'll call you," means tomorrow,
not sometime before the next century.

VIRGINIA SLIMS

It's a *woman*
thing.

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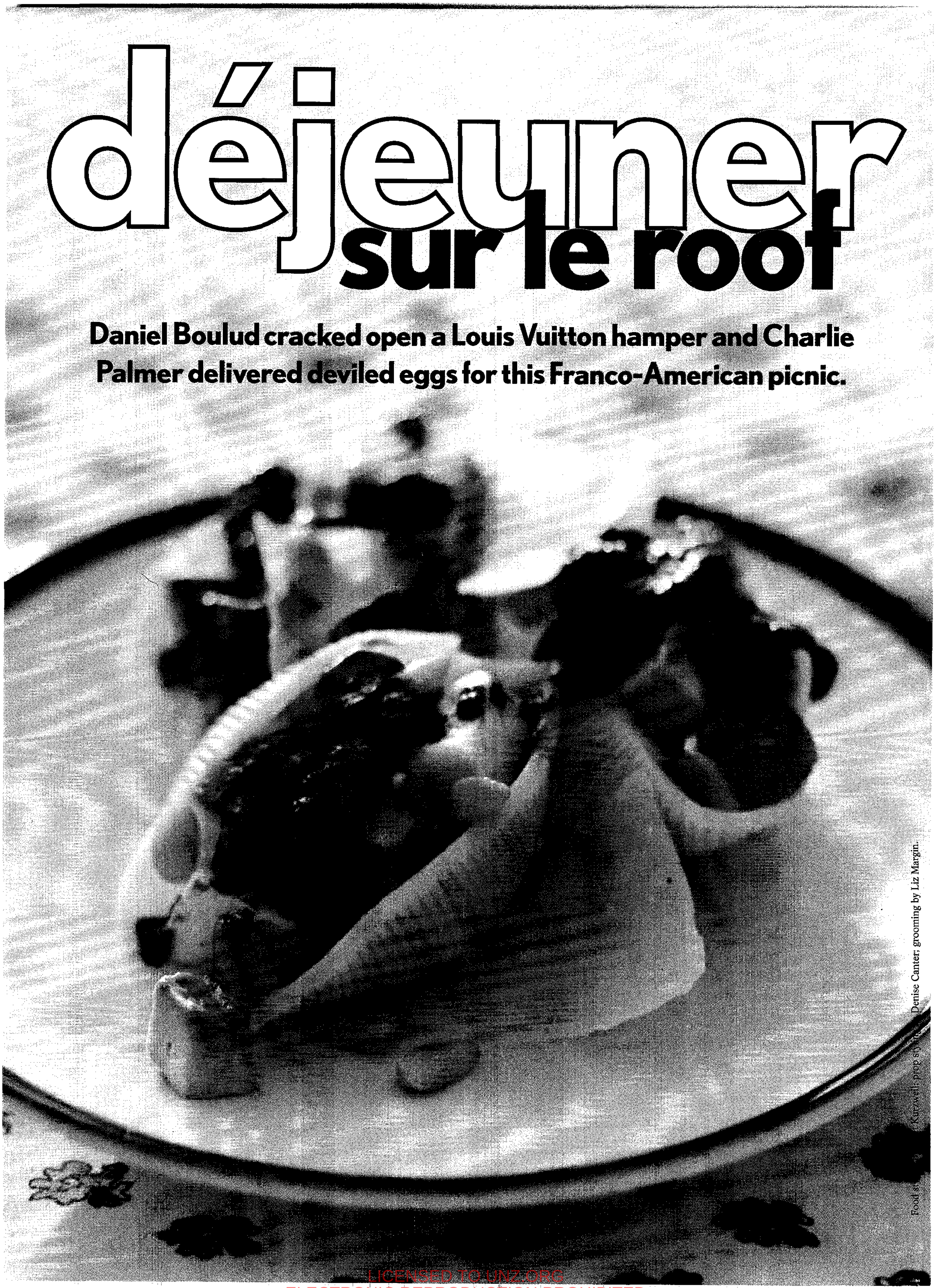
Smoke Contains Carbon Monoxide.

déjeuner
sur le roof

Daniel Boulud cracked open a Louis Vuitton hamper and Charlie Palmer delivered deviled eggs for this Franco-American picnic.



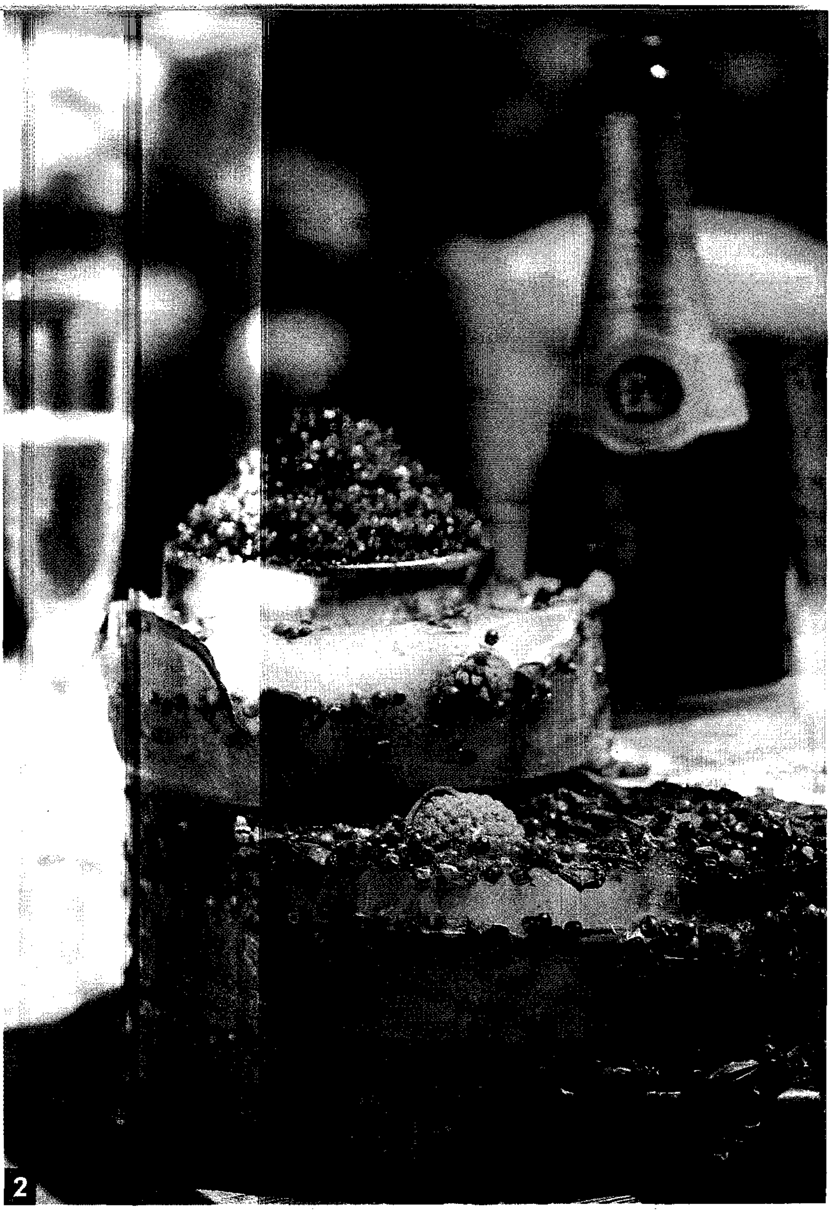
Food st [illegible] Kurzwell; prop sty [illegible] Denise Canter; grooming by Liz Margin.

Opposite: Pasta shells stuffed with pesto-flecked tomatoes and mozzarella. This page: The Bouluds and Palmers dining *en plein air*. Clockwise from left, Randall Palmer; Daniel and (hidden) Alix Boulud; Lisa, Charlie, and Courtland Palmer; Micky Boulud.

PHOTOGRAPHED BY DANA GALLAGHER

1

CHARLIE PALMER CALLS IT A PICNIC. BUT TO his good friend Daniel Boulud, it will always be *le pique-nique.* With these top chefs making a very compelling case for eating out(doors), is it any surprise that *Larousse* insists the *p* word was coined in France? The two met seventeen years ago at La Côte Basque, where Palmer was the rôtisseur and Boulud was briefly parked in salads. For this rooftop family get-together, Palmer packed up everything but the ants in the kind of wicker hamper that sees a lot of action in storybooks. Boulud wheeled in his wife Micky's old Louis Vuitton footlocker. "In France," says Boulud, "we use trunks, which you can unload and use as a table. This one had shelves inside." At Aureole, the Lenox Room, and Alva, Palmer's refrigerator has become internationalized: There's a dabble of Dijon mustard in the deviled eggs, roasted-garlic aïoli for cold veal loin, and shallots in the potato salad. But the pineapple upside-down cake is as brashly American as Altoona; Palmer developed it for Astra, his new catering division. Boulud, who made a name for himself with highfalutin French at Le Cirque and Restaurant Daniel, here has used family recipes for simple food that tastes right at room temperature. He's an expert at serving large groups, now that he's started a catering division, Feast & Fêtes. "Every summer, when I go home to Lyons, we have 20 or 30 people around the table, and I go to the markets with my father and buy a whole fish." Which explains the slab of whole salmon. The rémoulade is a light salad he makes at home. And daughter Alix gets a kick out of couscous and pasta shells. As for the entirely adult Veuve Clicquot and Sevruga ensconced in a rustic ice sculpture, that's a stunt he picked up at Les Etoiles in Copenhagen, where they'd use a similar technique to jury-rig their schnapps. "A solid block of ice melts slower than ice cubes," he says. Toss it in a cooler, and it'll survive a car ride upstate—easy.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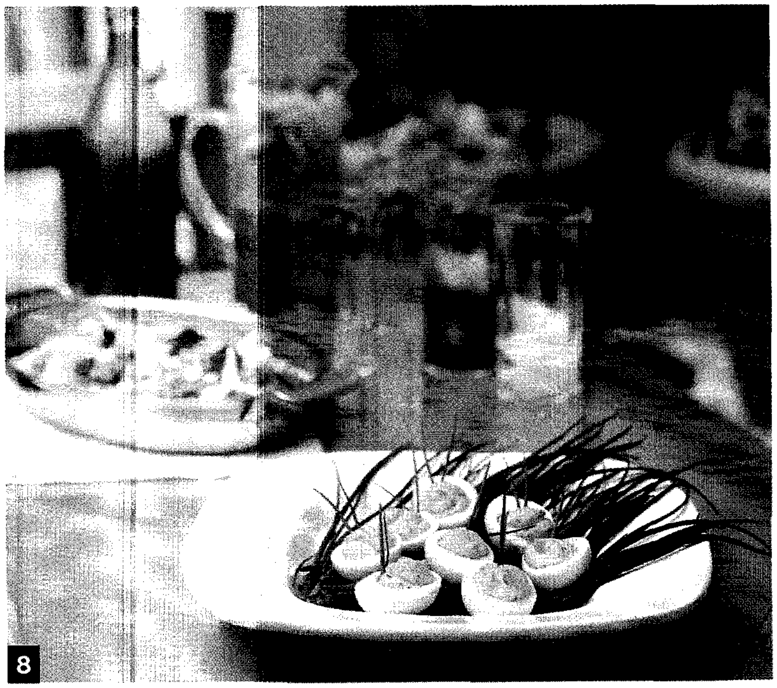
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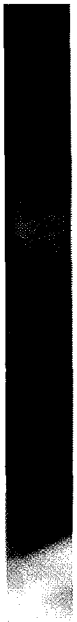
Previous page: Left, plate, Williams-Sonoma; tablecloth, Ralph Lauren Home Collection. Right, tablecloth and napkins, Ralph Lauren Home Collection; stemmed glasses, glass pitcher, and serving spoons, Henro; large bowl, Calvin Klein; white pitcher and vase, Intérieurs. Terrace flowers, L'Olivier Floral Atelier and Stone Kelly. 1. Wicker basket, Scully & Scully. 2. Champagne flute, Ralph Lauren Home Collection. 4. Lava Stone Table Top by L'Olivier Floral Atelier. 5. Copper pot, Lamalle Kitchenware. 7. White plate, Crate & Barrel; flatware, Henro. 8. Platter, Crate & Barrel; glasses and pitcher, Henro.



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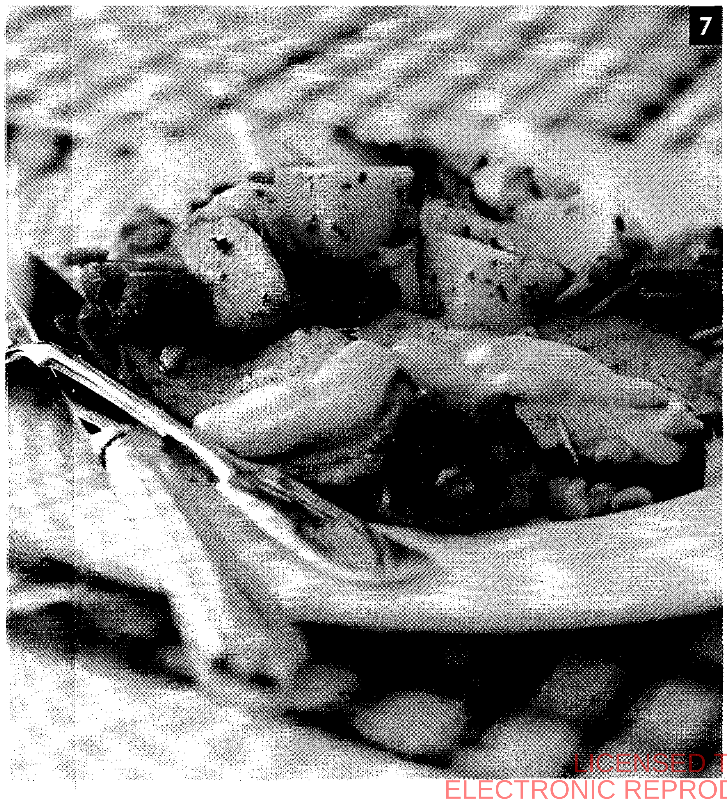

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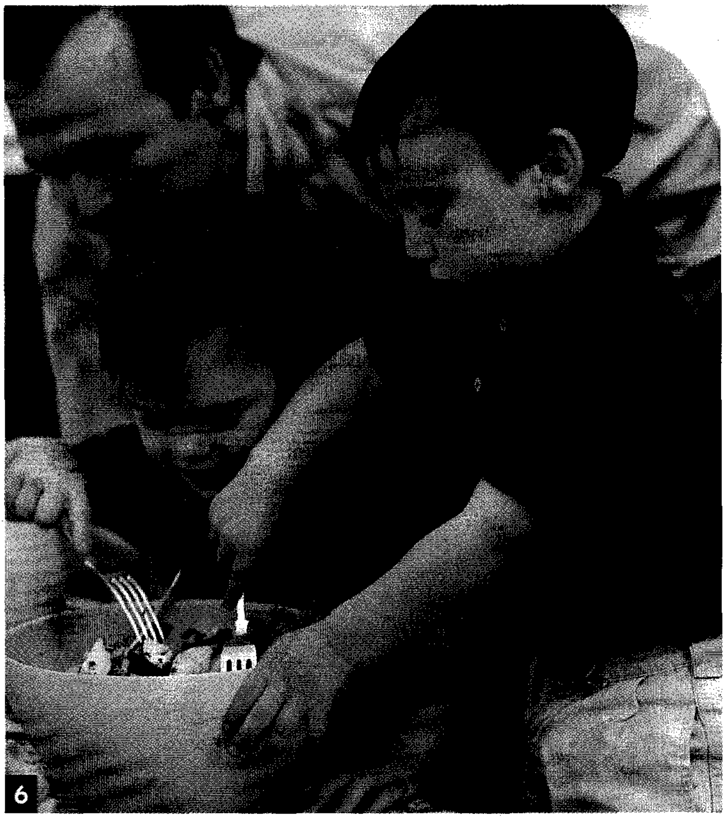

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1. Boulud and Palmer compare hampers. 2. The ice-sculpture-cum-ice-bucket, crammed with cinnamon sticks, pink peppercorns, and dried flowers. "It just wouldn't be a picnic without good champagne," says Daniel Boulud. 3. Alix Boulud approves a pasta shell. 4. Fish eggs? Gross! 5. The baked salmon with dill. 6. Charlie Palmer and sons Courtland and Randall toss the potato-and-radish salad. 7. Palmer's roast loin of veal with roasted-garlic aïoli: "It's very low in fat, and it travels well." 8. Deviled eggs—a favorite with the kids—nestled on a bed of chives.

the recipes

Daniel Boulud

FRENCH MENU

PASTA SHELLS STUFFED WITH FRESH TOMATOES, PESTO, AND MOZZARELLA

Salt and freshly ground black pepper
½ pound (18 pieces) dried jumbo pasta shells
6 tablespoons extra-virgin olive oil
About 2 cups (loosely packed) fresh basil leaves, plus 3 sprigs for garnish
1 garlic clove, peeled
1½ tablespoons pine nuts, toasted
½ cup finely grated Parmigiano-Reggiano, plus one small chunk for shaving
1 medium red tomato, seeded and cut into ⅓-inch dice
1 medium yellow tomato, seeded and cut into ⅓-inch dice
1 avocado, peeled and cut into ⅓-inch dice
¾ cup buffalo mozzarella, cut into ⅓-inch dice
1 teaspoon sherry vinegar

Bring 3 quarts water to a boil. Add salt and pasta shells and boil for about 12 to 16 minutes or until cooked, stirring occasionally. Drain the pasta and rinse well. Toss with 1 tablespoon olive oil and set aside.

Bring a medium-size saucepan full of water to a boil and blanch the basil leaves for 30 seconds. Drain and refresh in a bowl of ice water, drain again, and squeeze out excess water from basil. Place the basil in a food processor with ¼ cup of the olive oil, garlic, ½ tablespoon of the pine nuts, and grated Parmesan. Pulse to a smooth purée and season to taste with salt and pepper.

In a small bowl, toss the tomatoes, avocado, and mozzarella with 1 tablespoon of the olive oil and the sherry vinegar, and season to taste with salt and pepper. Stir in all but 2 tablespoons of the pesto with the vegetables until combined. Fill each pasta shell with a tablespoonful of the mixture.

Place stuffed shells on a serving platter and sprinkle with remaining pine nuts and pesto. Top with Parmesan shavings and sprigs of fresh basil.

Rémoulade and Mediterranean couscous.

SALMON BAKED WITH DILL AND LEMON

3 to 4 pounds salmon, center cut, on the bone
1½ teaspoons coarse sea salt
1½ teaspoons crushed black peppercorns
1 clove garlic, sliced
½ pound fresh dill, roots discarded
3 tablespoons olive oil
2 lemons, each cut into 6 slices

Preheat the oven to 450 degrees.

Score the salmon with 2-inch incisions in the skin at 1-inch intervals on both sides. Season the skin and cavity with salt and pepper, and place the sliced garlic and a quarter of the dill in the cavity. Brush an ovenproof pan with 1 tablespoon of oil. Place 6 slices of lemon over the bottom of the pan, and cover the lemons with half of the whole dill. Place the salmon on top and cover the fish with the remaining lemon slices and dill. Sprinkle with 2 tablespoons of oil and bake for 35 to 40 minutes (allow 10 to 12 minutes of cooking time per pound of fish).

Arrange the salmon on a platter with the lemon and dill, the way it was cooked. Serve either hot or at room temperature, with the fennel-tomato mayonnaise (recipe below) on the side.

Remove the dill and lemon slices as you serve the fish.

FENNEL-TOMATO MAYONNAISE

2 medium tomatoes
1 medium fennel bulb, cubed
Salt and freshly ground black pepper
1 cup mayonnaise
1 lemon, juiced
Pinch of cayenne pepper
1 tablespoon chopped fresh dill

Bring 1 quart water to a boil in a medium saucepan over high heat. Blanch the tomatoes for 30 seconds; drain and cool under cold running water. Peel, cut in half horizontally, and squeeze out the seeds from each half. Chop the tomato flesh into small cubes and set aside.

Bring 1 quart of water to a boil in a saucepan. Add the fennel and salt and cook for 15 to 20 minutes or until tender. Drain and let cool. Place the fennel in a blender with the mayonnaise, lemon juice, salt, and cayenne. Purée until smooth.

Strain through a fine sieve. Fold in the tomatoes and dill and season to taste.

MEDITERRANEAN COUSCOUS

3 tablespoons olive oil
2 fresh artichoke bottoms, cut into ½-inch dice
1 garlic clove, coarsely crushed
1 small sweet red pepper, seeded, cut into ¼-inch dice
1 cup seeded ¼-inch-diced zucchini
1½ teaspoons honey
Salt and freshly ground black pepper
1 cup couscous

In a medium skillet, heat 2 tablespoons of the olive oil. Add the artichokes and cook, tossing, for 2 to 3 minutes. Add the garlic and red pepper and continue to cook for 2 minutes, followed by the zucchini, and toss until tender. Stir in the honey, season

French Menu for Six

Champagne

Daniel Boulud's private-stock Sevruga caviar with toast crisps, crème fraîche, and lemon

Pasta shells stuffed with fresh tomato, pesto, and mozzarella

Salmon baked with dill and lemon with fennel-tomato mayonnaise

Mediterranean couscous

Cucumber-radish rémoulade

Raspberry-apricot tart with almond filling

American Menu for Eight

Sunburst punch

Deviled eggs with Dijon mustard and chives

Cold roast loin of veal with rosemary-and-balsamic glaze, roasted-garlic aïoli, and preserved tomatoes

New-potato salad with red onions and radishes

Pineapple-and-almond upside-down cake

This page: copper pans, Lamalle Kitchenware. Opposite page: platter, Calvin Klein; plates, Crate & Barrel.

to taste with salt and pepper, and set aside.

In a small saucepan, bring 1 cup water and 1 tablespoon oil to a boil. Add the couscous and salt to taste. Cover, remove from heat, and set aside for about 5 minutes or until the water is absorbed and couscous is tender. Fluff the couscous with a fork, add the sautéed vegetables, and season to taste with salt and pepper.

Line a 4- or 6-cup ring mold with plastic wrap, smoothing it against the sides. Fill with the couscous, packing it down with the back of a spoon. Refrigerate for at least 2 hours or overnight to set.

Invert the mold over a serving platter, and carefully peel away plastic wrap.

CUCUMBER-RADISH RÉMOULADE

2 tablespoons mayonnaise
1 tablespoon Dijon mustard
2 teaspoons wasabi paste
Salt and freshly ground black pepper
1 large hothouse cucumber, peeled, seeded, cut into sticks approximately 1½ inches long by ¼ inch wide
About ½ pound stemmed radishes, julienned or cut in ⅛-inch slices
3 tablespoons chives, minced fine

In a small mixing bowl combine the mayonnaise, mustard, and wasabi. Season to taste with salt and pepper.

In a large mixing bowl add the cucumber and radishes. Just before serving, drain vegetables, then stir in the mayonnaise and chives, and adjust seasoning to taste.

RASPBERRY-APRICOT TART WITH ALMOND FILLING

Tart shell:
1 stick butter, cold, cut into pieces
2 cups flour plus extra for dusting work surface
½ cup sugar
1 egg
1 pinch salt
Filling:
8 to 12 fresh apricots, halved and pitted
2 tablespoons melted butter
2 tablespoons sugar
½ cup fresh raspberries
2 tablespoons slivered almonds
2 tablespoons pistachios, shelled
Almond cream:
1 stick butter
½ cup plus 1 tablespoon sugar
4 ounces almond flour (available at Dean & DeLuca)
1 egg
1 egg yolk
2 teaspoons flour

Combine all the ingredients for the tart shell in a food processor, and process until a ball of dough is formed. Remove from processor and knead together. Cover with plastic wrap and refrigerate for 2 hours. Cut the dough in half and freeze one half for use at a later date.

Preheat the oven to 350 degrees. Dust a work surface lightly with flour and roll half the dough to ⅛-inch thickness. Place an 8-inch bottomless tart ring on a tray lined with parchment paper. Transfer the dough to the tart ring and press it neatly against the sides. Trim off any extra dough. Pierce the bottom of the shell with a fork, and refrigerate for 30 minutes.

Place the tart shell in the oven and bake for 15 minutes. Remove and set aside to cool before filling.

Brush a sheet pan with melted butter and arrange apricot halves on the pan cut sides down. Sprinkle them with the remaining melted butter and 2 tablespoons sugar. Bake about 10 minutes or until tender, and set aside to cool.

Combine all the ingredients for the almond filling in a food processor or mixer bowl, and beat until light and fluffy. Fill the tart shell with half the almond cream. Cover with drained apricots in a spiral pattern, and sprinkle with the raspberries. Cover with the remaining almond cream, using a spatula to even out the surface. Sprinkle with almonds and pistachios and bake for 45 minutes.

Pineapple-and-almond upside-down cake.

Charlie Palmer

AMERICAN MENU

DEVILED EGGS WITH DIJON MUSTARD AND CHIVES

8 large hard-boiled eggs, peeled and halved lengthwise
3 tablespoons nonfat plain yogurt
2 tablespoons Dijon mustard
2 tablespoons minced chives
Pinch of curry powder
Salt and cayenne pepper to taste
Garnish: 32 1-inch-long chive tips

Carefully remove the yolks from the eggs and force the yolks through a fine sieve into a small bowl. Add the yogurt, mustard, chives, curry powder, salt, and cayenne to taste. Beat together until well combined.

Spoon the egg-yolk mixture into a pastry bag fitted with a large decorative tip, and pipe equal portions into the egg-white cavities. (Or mound with a teaspoon.)

Place 2 chive tips into the egg-yolk mixture at the larger, rounded end of the egg. Cover with plastic wrap and refrigerate until ready to use.

Raspberry-apricot tart.

COLD ROAST LOIN OF VEAL WITH ROSEMARY AND BALSAMIC GLAZE

¾ cup balsamic vinegar
½ cup olive oil
¼ cup ketchup
3 tablespoons Worcestershire sauce
1 tablespoon chopped fresh rosemary
1 tablespoon coarsely ground black pepper
Salt to taste
2½-pound well-trimmed boneless veal loin

Combine vinegar, oil, ketchup, Worcestershire, rosemary, pepper, and salt in a small bowl. Whisk together until well blended. Place the veal in a deep baking dish and pour the marinade over the top. Turn to coat well. Cover and allow to marinate for 2 hours, turning occasionally.

Preheat the oven to 375 degrees.

Place the veal loin with the marinade in the oven and roast, turning occasionally, for 45 minutes or till instant-read thermometer inserted into center reads 145 degrees (for medium). Remove from oven and allow to come to room temperature. Cover and refrigerate until ready to use.

When ready to serve, cut, crosswise, into ¼-inch-thick slices. Place down the center of a platter, garnish with preserved tomatoes, and serve with roasted-garlic aïoli (recipes below).

ROASTED-GARLIC AÏOLI

2 small heads garlic
¼ cup defatted, unsalted chicken stock
1 tablespoon canola oil
Salt to taste
1½ cup mayonnaise
Pinch cayenne pepper

Preheat the oven to 375 degrees.

Place the garlic, root side down, into a baking dish small enough to hold it snugly. Add stock to a depth of ½ inch. Drizzle with oil and sprinkle with salt to taste. Cover tightly with foil and bake for about 1 hour or until garlic is soft, adding additional liquid if needed. Remove from oven and allow to rest for 10 minutes. Cut off the top of each head. Squeeze out cooked garlic and place in a blender with mayonnaise, salt, and cayenne. Blend at medium speed till mixed. Refrigerate in a covered container until needed.

PRESERVED TOMATOES

16 to 20 ripe plum tomatoes, halved
Coarse salt to taste
1 cup extra-virgin olive oil
2 tablespoons red-wine vinegar
¼ cup pine nuts, toasted
2 sprigs fresh rosemary
Coarsely ground black pepper to taste

Preheat the oven to 350 degrees.

Sprinkle the tomato halves with salt. Set a wire rack on a baking sheet with sides and place tomatoes, cut side down, on the rack. Place in oven, reduce temperature to 175 degrees, and roast for 6 hours or until tomatoes are almost dry. Remove from oven and place in a large bowl. Immediately add oil and vinegar, and toss to coat. Stir in pine nuts, rosemary, and pepper. Allow to rest for at least 8 hours before serving. (Will keep, covered and refrigerated, for up to 10 days.)

Drain the tomatoes well before serving.

NEW-POTATO SALAD

2 pounds very small new potatoes, fingerlings or an heirloom variety
3 shallots, coarsely chopped
4 cups chicken stock
Sea salt to taste
1 large red onion, finely chopped
1 bunch red radishes, sliced into ⅛-inch discs
2 tablespoons minced fresh herbs, such as parsley, chives, tarragon, and basil, or any combination
6 tablespoons extra-virgin olive oil
2 tablespoons champagne vinegar
1 teaspoon Dijon mustard
Freshly ground black pepper to taste

Bring potatoes, shallots, stock, 2 cups water, and salt to taste to a boil in a saucepan, reduce heat, and simmer for 15 minutes or until potatoes are just tender when pierced with a knife. Drain, and discard shallots.

Cut potatoes into bite-size pieces while they are still warm, and combine with the onions, radishes, and herbs in a mixing bowl. In a separate bowl, mix together oil, vinegar, and mustard, and season with salt and pepper. Combine dressing and potatoes, and toss. Serve at room temperature.

PINEAPPLE-AND-ALMOND UPSIDE-DOWN CAKE

Topping:
3 tablespoons unsalted butter
½ cup dark brown sugar, lightly packed
9 fresh or canned pineapple rings, drained and dried on paper towels (do not discard juice)
½ cup whole blanched almonds
Cake:
1½ cups sifted cake flour, plain
2½ teaspoons baking powder
¼ teaspoon salt
⅔ stick butter
½ cup granulated sugar
2 large eggs
1 teaspoon vanilla extract
½ cup reserved pineapple juice

Preheat the oven to 350 degrees.

Topping: Melt butter and pour into a 9-inch round cake tin, making sure it coats entire bottom of pan. Sprinkle brown sugar on top of butter and press firmly. Lay pineapple rings around the tin. Fill the center of and space around each ring with almonds.

Cake: Sift together flour, baking powder, and salt. Cream butter in an electric mixer with a paddle attachment. Slowly add sugar, scraping down the sides of the bowl. Add eggs and vanilla separately. Turn the beater to low, and slowly add flour and pineapple juice in small alternating batches. Scrape down the sides of the bowl. Do not overmix.

Spoon batter on top of pineapple rings. Bake for 35 to 45 minutes (until a toothpick comes out clean when inserted in center). Remove from oven and allow to cool for 5 to 10 minutes. Run a knife around the edge of the pan before inverting it onto a platter. Leave to stand for a few minutes before removing cake tin.

Ice and Spice

To make the ice mold on which the caviar is shown: Choose a straight-sided cake tin, about twelve inches across and two inches deep. Scatter colorful decorative ingredients (flower petals, sprigs of herbs, citrus slices, whole spices) over the bottom, then fill the pan one third of the way with water. Place an *empty* champagne bottle off-center in the water, and freeze solid. Repeat twice until the mold is full; when assembling the last layer, freeze a container in the ice to hold caviar. Unmold ice block. Pour warm water into the caviar container and empty bottle to loosen them, then replace with a real bottle of champagne and caviar tin to serve.

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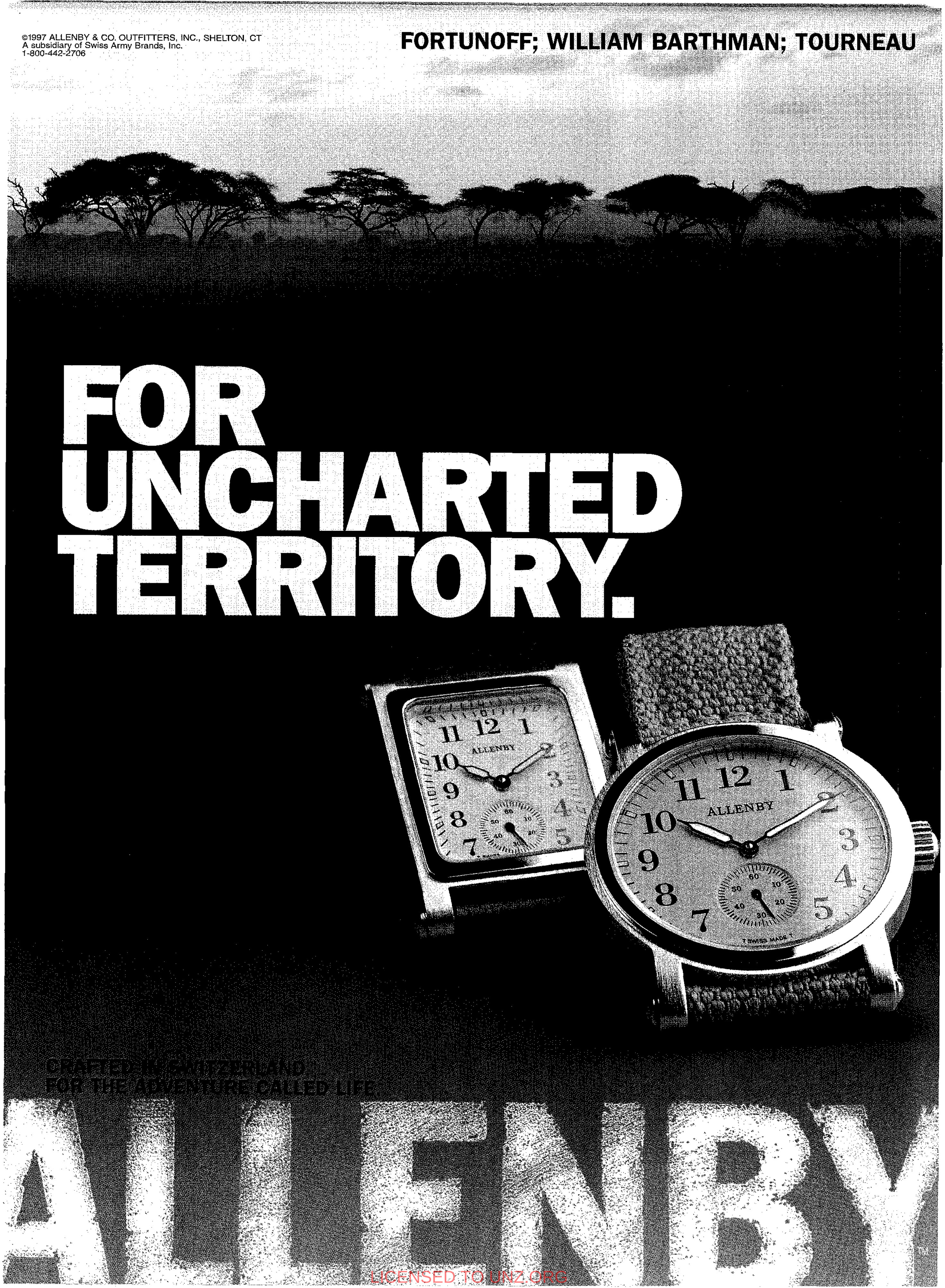
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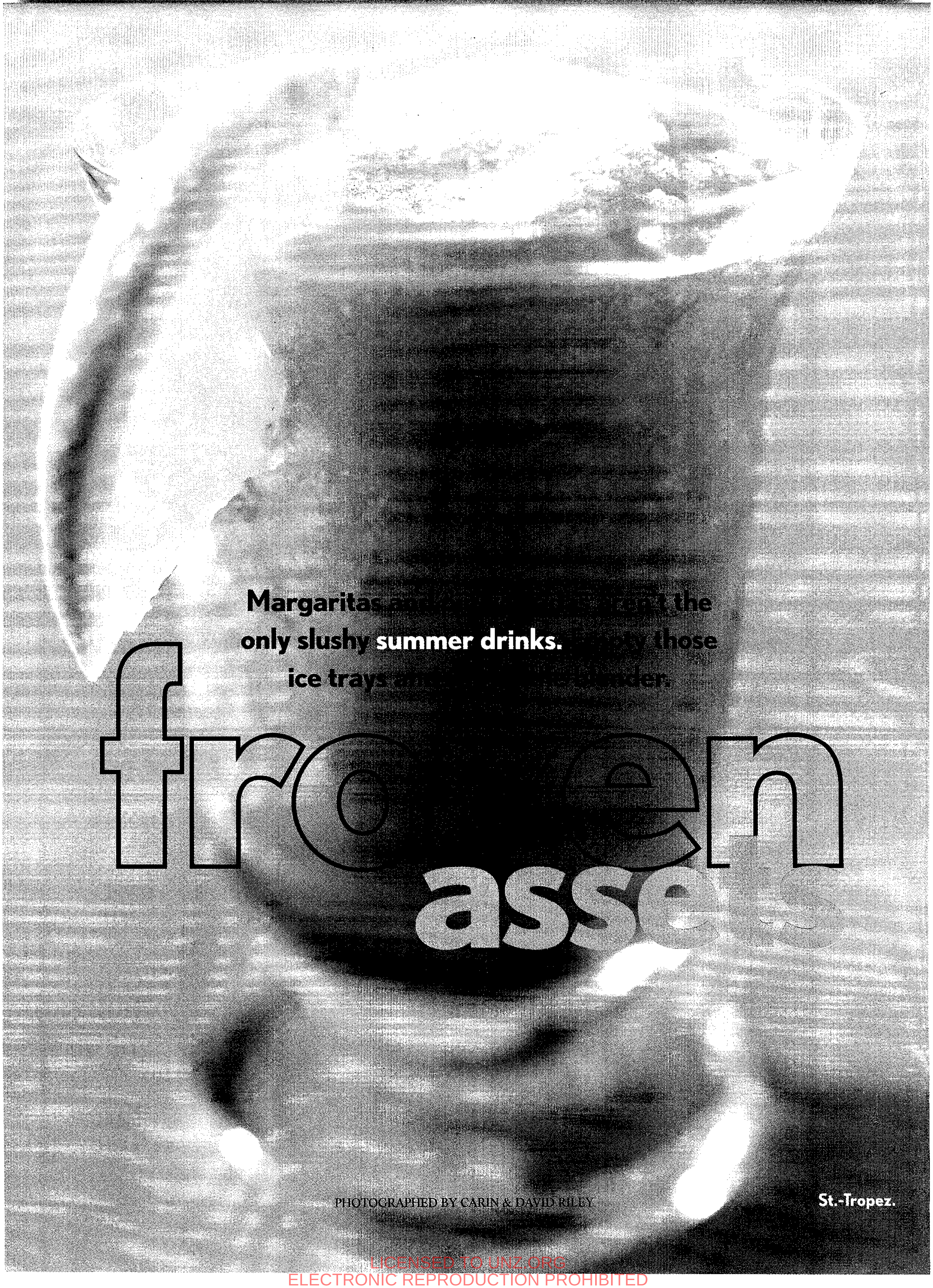
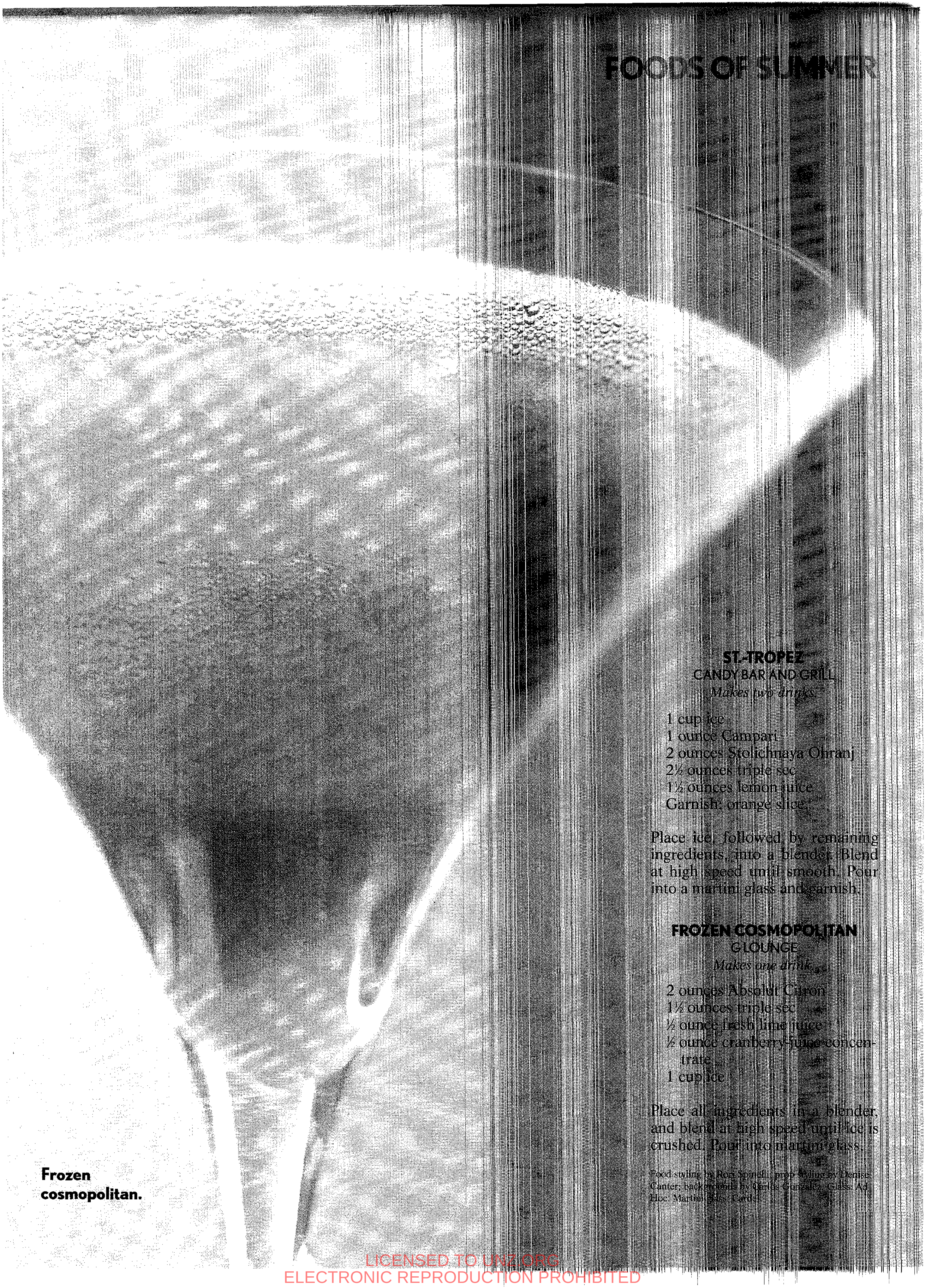


frozen assets

Margaritas and [illegible] aren't the only slushy summer drinks. Empty those ice trays and [illegible] the blender.

PHOTOGRAPHED BY CARIN & DAVID RILEY

St.-Tropez.



Frozen cosmopolitan.

ST.-TROPEZ

CANDY BAR AND GRILL

Makes two drinks.

1 cup ice
1 ounce Campari
2 ounces Stolichnaya Ohranj
2½ ounces triple sec
1½ ounces lemon juice
Garnish: orange slice.

Place ice, followed by remaining ingredients, into a blender. Blend at high speed until smooth. Pour into a martini glass and garnish.

FROZEN COSMOPOLITAN

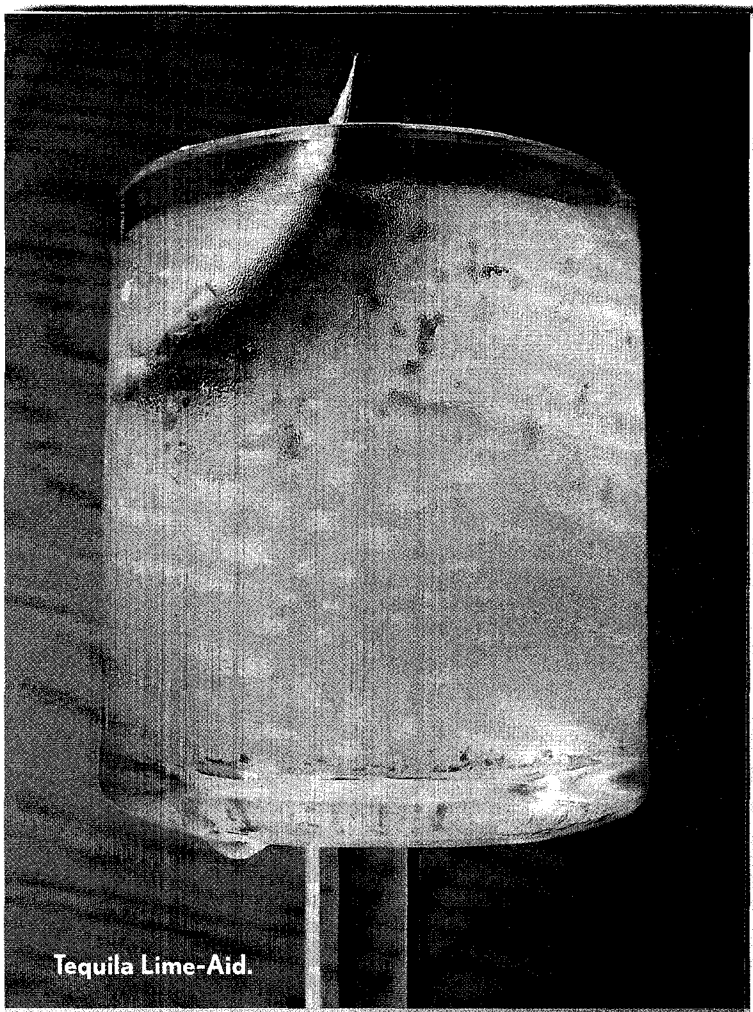
G LOUNGE

Makes one drink.

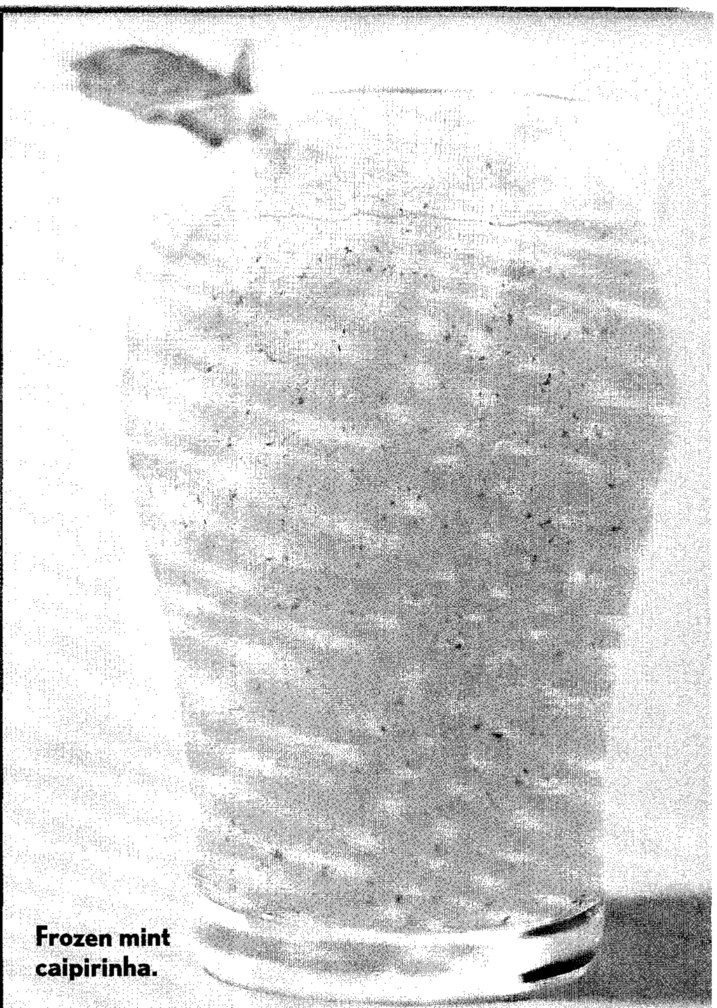
2 ounces Absolut Citron
1½ ounces triple sec
½ ounce fresh lime juice
½ ounce cranberry-juice concentrate
1 cup ice

Place all ingredients in a blender, and blend at high speed until ice is crushed. Pour into martini glass.

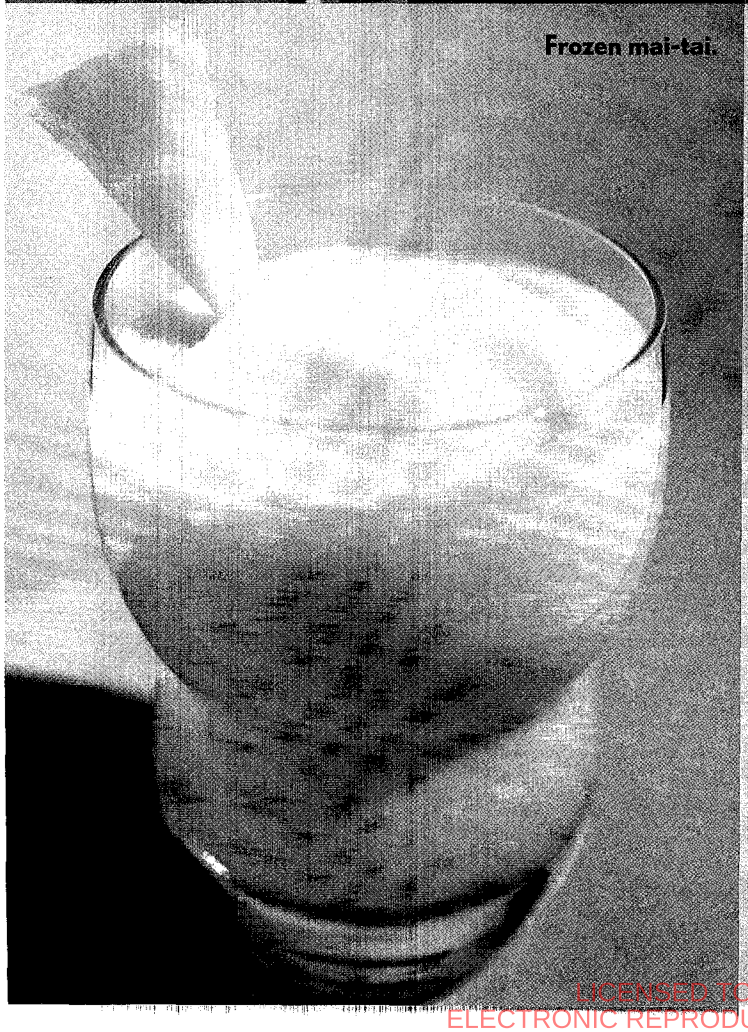
Food styling by Ron Spinelli; prop styling by Denise Canter; backgrounds by Carlos Gonzalez. Glass: Ad Hoc. Martini glass: Cardel.



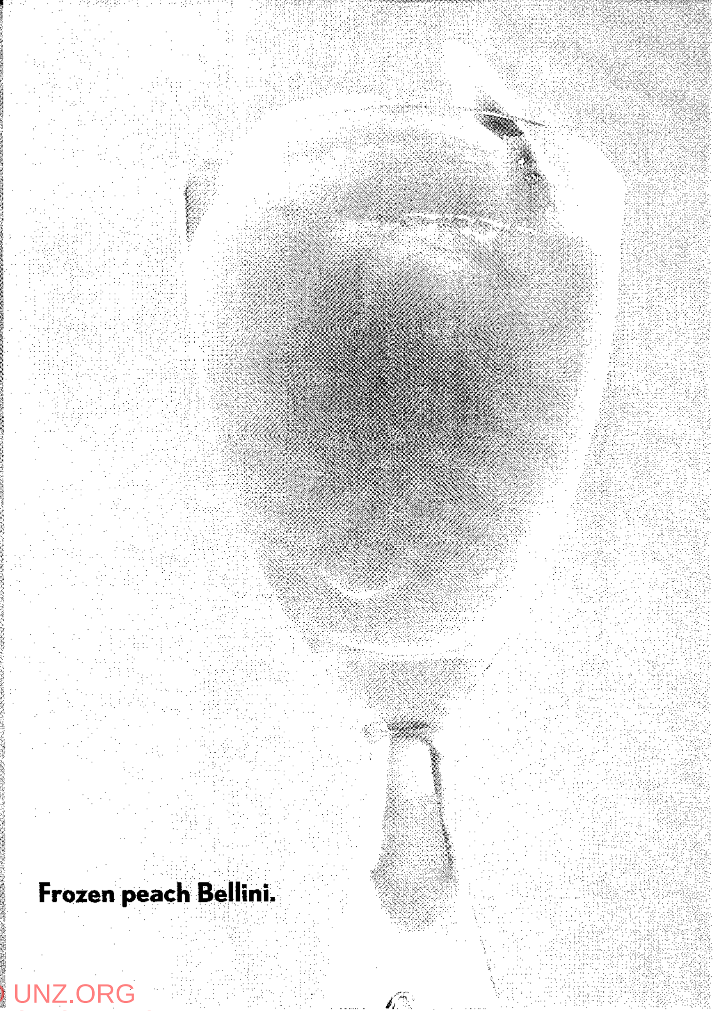
Tequila Lime-Aid.



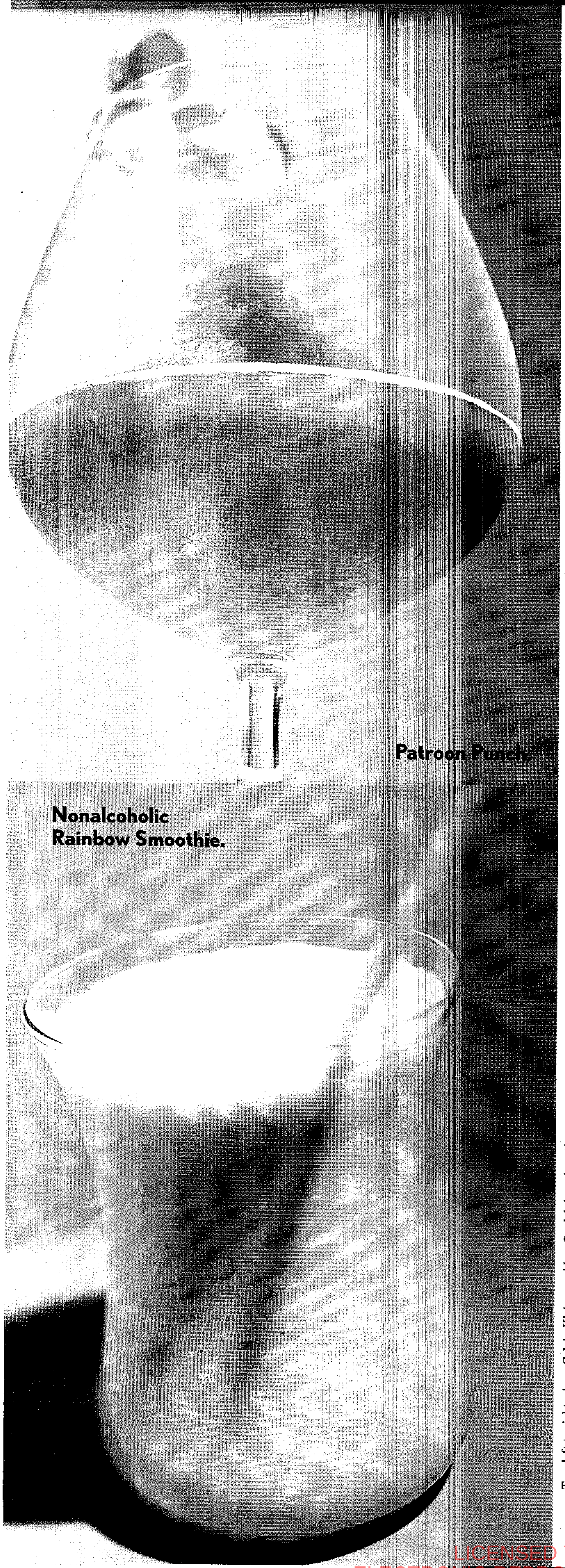
Frozen mint caipirinha.



Frozen mai-tai.



Frozen peach Bellini.



Patroon Punch.

Nonalcoholic Rainbow Smoothie.

Top, left to right, glass: Calvin Klein; tumbler: Cardel; brandy snifter: Cardel. Bottom, left to right, tumbler: Sasaki, Inc.; wine glass: Royal Copenhagen; glass: Intérieurs.

thedrinks

TEQUILA LIME-AID
MESA CITY
Makes one drink.

2 ounces tequila silver
1 ounce fresh lime juice (about 1 lime)
1 ounce simple syrup or to taste (see tip below)
1 teaspoon finely chopped lime zest
¾ cup ice
Garnish: lime slice

Place all ingredients in a blender, and blend until smooth. Pour into a large wineglass, garnish with the lime slice, and serve immediately.

PATROON PUNCH
PATROON
Makes one drink.

½ ounce grenadine
1 ounce Bombay gin
1 ounce apricot brandy
1½ ounces fresh orange juice
¼ ounce fresh lime juice
½ ounce fresh lemon juice
1½ cups ice
Garnish: slices of star fruit, orange, and lime, and a cherry

Place all ingredients in a blender, and blend at high speed until ice is crushed. Pour into oversize brandy snifters; garnish.

FROZEN MAI-TAI
GOTHAM BAR AND GRILL
Makes two drinks.

2 cups frozen diced pineapple
3 ounces pineapple juice
2 ounces light rum
2 ounces dark rum
1 ounce triple sec
Juice of ¼ lime
2 teaspoons sugar
Dash Angostura bitters
Garnish: pineapple wedge

Place all ingredients in a blender, and blend until smooth. Serve in a short highball or old-fashioned glass, and garnish.

NONALCOHOLIC RAINBOW SMOOTHIE
GALAXY, GLOBAL EATERY
Makes two drinks.

1 cup ice
1 ripe banana, sliced
4 or 5 fresh strawberries
½ cup fresh blueberries
1 cup French-vanilla yogurt
½ cup fresh orange juice
¼ cup pineapple juice
1 ounce cranberry juice

Place ice and fruit in blender, followed by remaining ingredients, and blend until smooth. Pour into tall glasses.

FROZEN PEACH BELLINI
CAMPAGNA
Makes two drinks.

2 fresh peaches, peeled and pitted
1 scoop peach sorbet
1 cup ice
1 cup cold Prosecco or other sparkling wine

Place all ingredients in a blender, and blend at high speed until ice is crushed. Turn off blender, and let bellini rest for 20 seconds. Pour into champagne glasses.

FROZEN MINT CAIPIRINHA
CANDY BAR AND GRILL
Makes two drinks.

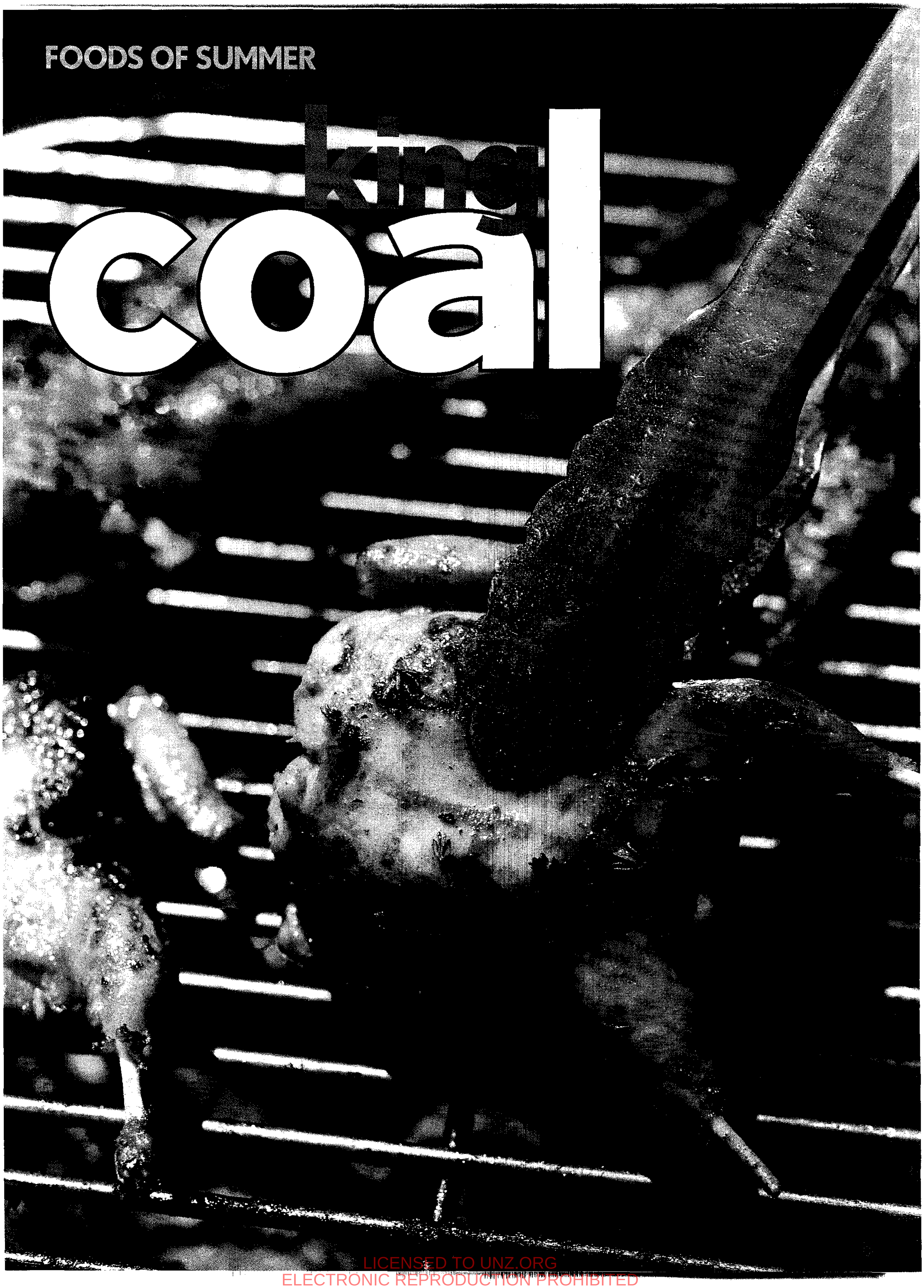
2 ounces cachaça
2 ounces simple syrup (see tip below)
2 ounces fresh lime juice
10 mint leaves
1 cup ice
Garnish: mint sprig

Place ice in blender, followed by remaining ingredients. Blend at low speed for 5 seconds, then on high until mixture is firm. Pour into martini glasses; garnish.

Tips

- One ounce equals about two tablespoons.
- To make the simple syrup, simmer 2 cups sugar and 1¾ cups water together for 5 to 7 minutes.

king coal



Stoking the barbecue is a rite of summer, and Patrick Clark knows how to get quail and shrimp to sizzle with flavor.

Where there's smoke: Patrick Clark mans the grill. Opposite, throw another quail on the barbie.

“BARBECUE COULD BE MORE APPRECIATED UP here,” says Patrick Clark, as if he'd been cooking with coal and smoke all his life. Only he hasn't. Last year, he was in Kansas City, Missouri, and a crew of chefs dragged him out of the hotel for the evening. It was a revelation. “Kansas City is a *great* barbecue town,” says Clark, recalling the “tons of ribs and brisket and baked beans” the group ate their way through, “the gallons of iced tea and ice-cold beer.” Raised in an apartment in Canarsie, Clark had a passing acquaintance with the grill from the occasional family picnic in the park. But now he's thoroughly boned up on the meats and marinades of the sport. After tasting Clark's ribs last summer, Warner LeRoy gave him the go-ahead on a barbecue menu in the prized garden at Tavern on the Green. It did gangbusters. Today, Clark is crowing about a brand-new toy, a Southern Pride smoker that will cook “180 pounds of beef brisket, 180 pounds of ribs, or 40 chickens at a time.” As soon as the weather turns warm, Clark tunes up the grill every Sunday at his house just outside of Princeton. But he's hardly the timid weekend burger-flipper. “My kids don't even *think* in terms of hamburgers and hot dogs,” says Clark. “They love things like chicken and shrimp and ribs.” Quail is a game bird he likes that's quick and easy to do on a grill—“good finger food.” Clark's wife, whose maternal grandparents were Jamaican, put in a special request for jerk chicken. For the rub, he toasted a precise measure of coriander, cloves, cardamom, and a cinnamon stick in the oven before running it all through a spice grinder. “I'd say, oh, after about 30 tries, I *finally* got it right,” he says, laughing.

PHOTOGRAPHED BY ANN STRATTON

the recipes

Patrick Clark

TAVERN ON THE GREEN
Each recipe serves six.

BARBECUE SAUCE

1 onion, chopped
2 cups orange juice
4 cups ketchup
½ cup fresh lime juice
½ cup cider vinegar
¼ cup brown sugar
1 tablespoon salt
1 tablespoon black pepper
2 tablespoons dry mustard
2 tablespoons sweet paprika
¾ to 1 tablespoon crushed red pepper, to taste
1 teaspoon garlic powder
1 teaspoon chili powder
1 to 2 tablespoons Tabasco, to taste
2 tablespoons tamarind paste (available in Indian and Asian groceries)
2 tablespoons honey
1½ sticks (¾ cup) butter

Add the onion and ½ cup of the juice to a blender and purée until smooth. Transfer to a medium-size saucepan. Add the remaining ingredients to the saucepan and bring to a boil. Simmer for 25 to 30 minutes. Set aside to cool.

The sauce will keep for two weeks, covered, in a refrigerator.

BARBECUED RIBS

3 to 4 tablespoons rib-rub spice (recipe below)
¼ cup white vinegar
2 slabs of pork ribs (each 3 pounds or smaller), flap removed
Barbecue sauce (recipe above)

Combine the rib-rub spice with the vinegar in a bowl to make a paste. Rub into the ribs and wrap in plastic. Refrigerate overnight.

Preheat the oven to 250 degrees. Remove the plastic from the ribs and place them on a foil-lined baking sheet. Bake in the oven for 3 hours. Do not turn during cooking.

Remove ribs from oven and allow to rest. Heat the grill until coals are red-hot. Coat top side of ribs with barbecue sauce, grill for 5 minutes, turn and brush with sauce, and cook for 5 more minutes, taking care not to burn, as the sugar in the barbecue sauce caramelizes quickly.

All-American Barbecue Menu for Six

Barbecued ribs

Barbecued jerk chicken

Barbecued quail

Barbecued shrimp with corn relish

Coleslaw with spiced vinegar dressing

Baked beans

Barbecued shrimp with jalapeño-and-cilantro-spiked corn relish.

RIB-RUB SPICE

4 tablespoons sweet paprika
2 tablespoons Old Bay seasoning
1 teaspoon cayenne pepper
2 tablespoons chili powder
2 teaspoons salt
2 teaspoons garlic powder
1 tablespoon sugar

Sift all the ingredients into a bowl to combine well. Store in an airtight jar. Use on ribs or chicken.

BARBECUED QUAIL

6 quail, boneless except for legs
½ teaspoon kosher salt
Freshly ground black pepper
¼ cup dark-brown sugar
¼ cup unseasoned rice-wine vinegar
2 tablespoons Dijon mustard
1 teaspoon lemon juice
1 teaspoon fresh chopped thyme
¼ cup peanut oil, plus extra for brushing over quail

Season quail with salt and pepper and arrange in one layer in a glass baking dish.

Add the sugar, vinegar, mustard, lemon juice, thyme, and oil to a bowl. Whisk well and pour over the quail. Cover the dish and marinate for at least 4 hours or, preferably, overnight, in the refrigerator.

Platter, Wolfman-Gold & Good Co.; napkin, Crate & Barrel; spoon, Calvin Klein.

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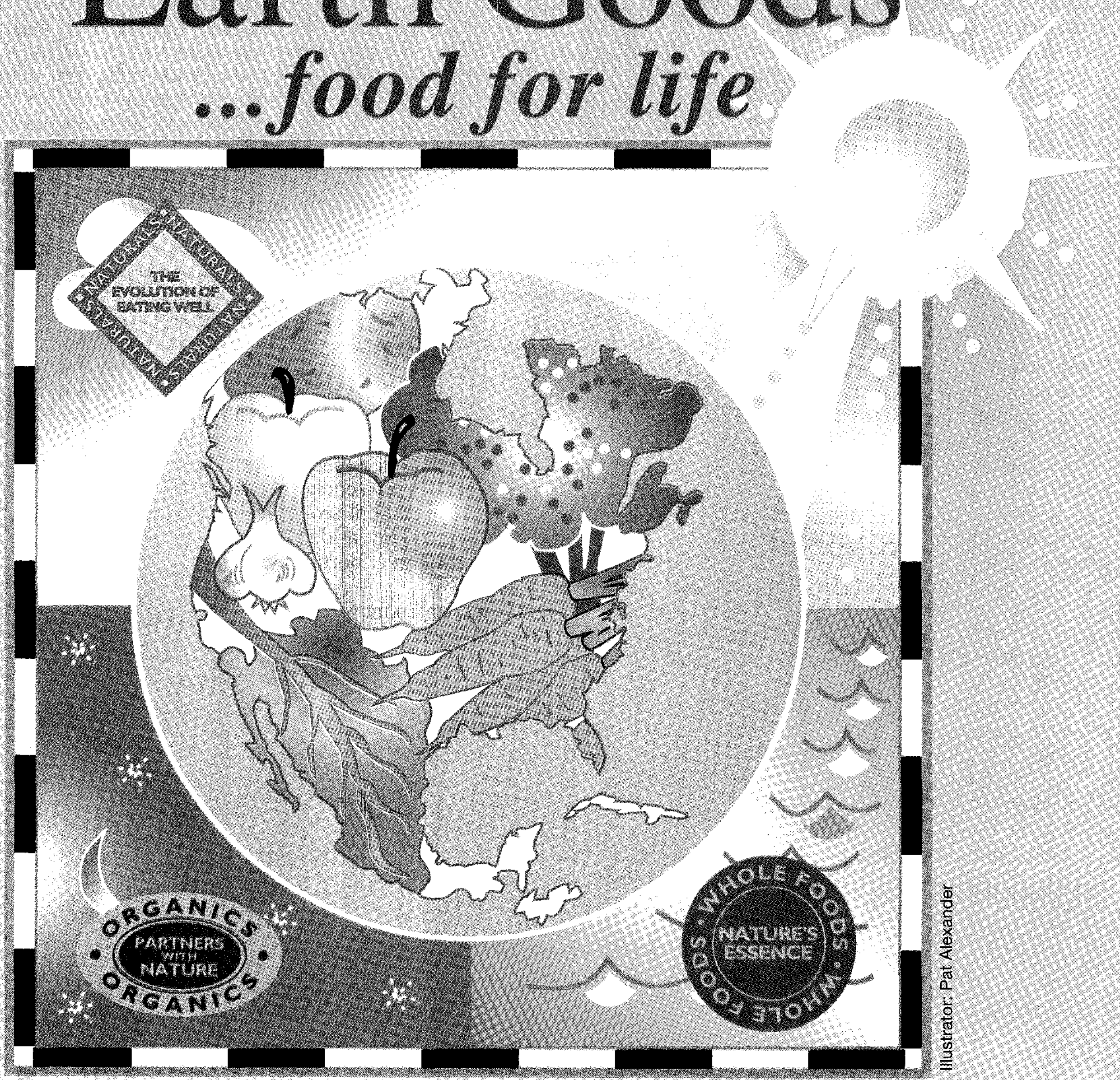
NATURALS
THE EVOLUTION OF EATING WELL
ORGANICS
PARTNERS WITH NATURE
WHOLE FOODS
NATURE'S ESSENCE

Illustrator: Pat Alexander

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Remove the quail from marinade and drain, reserving the marinade. Brush the quail with oil to keep the birds from sticking to the grill.

Heat the grill until the coals are red-hot. Cook the quail for about 3 minutes per side, brushing frequently with the marinade. Take care not to burn the quail, as the sugar in the marinade caramelizes quickly. Meat should be served pink.

BARBECUED JERK CHICKEN

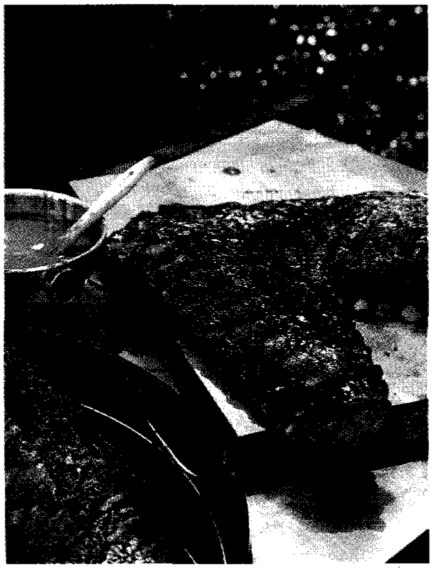
4 pounds whole chicken legs
¼ cup olive oil
Salt and pepper
Jerk spice (recipe below)

Place the chicken in a large bowl, coat with oil, and season with salt and pepper. Add the jerk spice and toss until the chicken is coated. Cover the bowl and marinate in the refrigerator overnight.

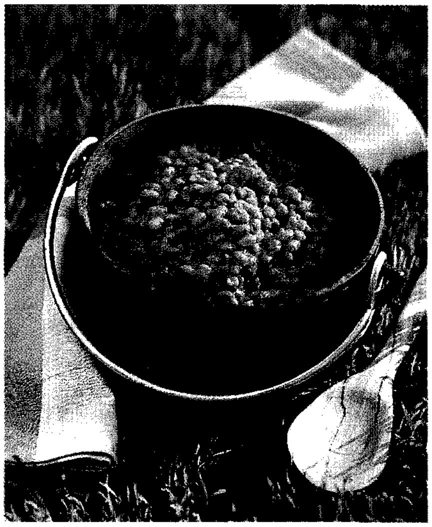
Bring the chicken to room temperature. Heat the grill until the coals are medium-hot. Grill the chicken, turning and occasionally basting with the marinade, for about 25 to 30 minutes or until the juices run clear when the meat is pierced between the drumstick and thigh.

JERK SPICE

½ teaspoon coriander seeds
5 cloves
Seeds from 6 cardamom pods
10 allspice berries
½ teaspoon black peppercorns
1 small cinnamon stick
8 jalapeño peppers
4 garlic cloves
2 bay leaves, crumbled
1-inch piece of ginger, peeled and sliced



Barbecued ribs with a side of sauce.



A crock of molasses-flavored beans.

Preheat the oven to 350 degrees.

Mix together the coriander seeds, cloves, cardamom seeds, allspice, peppercorns, and cinnamon stick on a cookie sheet, and toast in the oven until aromatic, about 5 to 8 minutes. Set aside. When mixture is cool, grind in a mortar or spice grinder.

Cut the peppers in half and remove the seeds. Heat a skillet over medium heat; add the peppers and sauté in the dry skillet until the skins start to blacken. Remove from heat.

Place the remaining ingredients in a blender with the ground spices and jalapeños, and blend to a paste. If necessary, add a few drops of water—the mixture should be the consistency of ketchup. Remove purée from blender and store in an airtight container in the refrigerator.

The jerk spice will keep for a week.

BARBECUED SHRIMP WITH CORN RELISH

Corn relish:
- 6 tablespoons extra-virgin olive oil
- 3 cups fresh corn kernels
- 1 small red onion, diced
- 1 jalapeño pepper, seeded and finely chopped
- 2 plum tomatoes, peeled, seeded, and diced
- 2 tablespoons cider vinegar
- 1 tablespoon chopped cilantro
- Salt and freshly ground black pepper to taste

Shrimp dressing:
- ½ cup sour cream
- ½ teaspoon Tabasco
- 2 tablespoons fresh lime juice

Shrimp:
- 18 jumbo shrimp, shelled and deveined
- Salt and freshly ground black pepper to taste
- 2 to 3 tablespoons olive oil
- ½ cup barbecue sauce (recipe above)

Heat grill until coals are white-hot.

While grill is warming up, heat 2 tablespoons olive oil in a large skillet, add the corn, and sauté quickly until kernels are crisp but tender. Drain the corn, transfer to a bowl, and allow to cool. Stir in the onion, jalapeño, tomatoes, cider vinegar, 4 tablespoons of the olive oil, and cilantro, and combine well. Season to taste with salt and pepper.

Mix the sour cream, Tabasco, and lime juice in a bowl and set aside.

Season the shrimp lightly with salt and pepper; brush lightly with oil. Grill the shrimp for 2 to 3 minutes. (The shrimp may be threaded onto skewers to make cooking a little easier.) Brush with the barbecue sauce and grill for 1 more minute. Turn over and brush the other side of the shrimp with sauce. Grill for another minute. Remove from heat.

To serve, place a spoonful of relish in the center of a salad plate. Top with shrimp. Drizzle with shrimp dressing, and top with a few drops of barbecue sauce if desired.

Patrick Clark's Tips

- Slow-cooking the ribs in the oven makes them tender, and finishing them off on the grill gives them a smoky flavor. If the ribs are to be cooked over the coals, use indirect heat—pile the coals on one side of the grill, put the meat over the other side, and keep the grill covered—and cook for 2½ to 3 hours.
- Never cover the grill with aluminum foil. Always cook directly on the grids or racks, which should be hot enough that foods don't stick.
- Avoid lighter fluid and instant-lighting charcoal. (Your food will taste of kerosene.) Use an electric starter or barbecue chimney instead.
- Cook larger pieces of meat slowly with indirect heat.
- Cook steak over super-hot coals, banking up a lot of charcoal if you can't lower the grid.
- Shrimp cook quickly on a grill. Skewers make them easier to handle, but if you use wooden skewers, soak them in water for 2 hours beforehand so they don't burn.
- Try grilling over a mixture of half charcoal briquettes and half hardwood charcoal. Pile them in even layers, with the briquettes on the bottom. (The briquettes burn better and last longer, and the wood improves flavor.)

Top: crock, Lamalle Kitchenware; napkin, Williams-Sonoma. Bottom: bowl, Crate & Barrel; grill, Weber.

BAKED BEANS

- 1 pound dried great Northern beans, soaked in water overnight
- 3 strips of (preferably apple-wood-) smoked bacon, julienned
- 2 medium onions, chopped fine
- 2 cloves garlic, minced
- ¾ cup dark-brown sugar
- ½ cup ketchup
- ¼ cup molasses
- ½ cup apple-cider vinegar
- 1 tablespoon chili powder
- 1 teaspoon dry mustard
- Salt to taste

Preheat the oven to 350 degrees.

Drain the beans.

Heat a Dutch oven or other large flameproof casserole on the stove top. Add the bacon, and sauté until the fat is rendered. Add the onions, and cook for 7 minutes until they are translucent. Add the garlic and cook for 2 more minutes. Remove from heat.

In a bowl, combine the sugar, ketchup, molasses, vinegar, chili, and mustard, and add to the bacon and onions. Stir in the beans and 1½ quarts of water. Bring the mixture to a boil.

Place in the oven and bake for 3½ to 4 hours, adding salt to taste during the last hour of cooking. Beans should be tender and saucy. Serve hot. Can be reheated the next day.

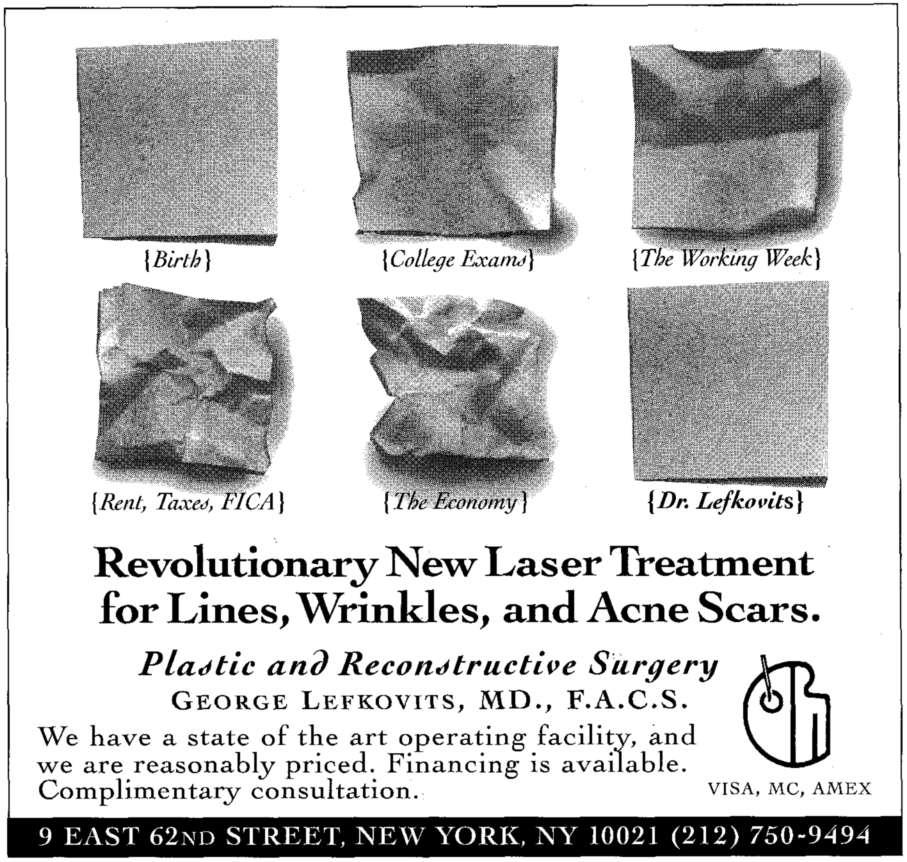
COLESLAW WITH SPICED VINEGAR DRESSING

- 3 cups shredded green cabbage
- 1½ cups julienned carrots
- 1 cup julienned jícama
- 1 sweet onion, julienned
- Salt and freshly ground black pepper
- ½ cup cider vinegar
- 1 clove garlic, sliced
- 2 small shallots, sliced
- 5 black peppercorns
- ½ jalapeño pepper, seeded and sliced
- 2 slices ginger
- ½ cup olive oil

Combine the cabbage, carrots, jícama, and onion in a large bowl. Season lightly with salt and pepper to start the release of juices from the vegetables.

Mix together the vinegar, garlic, shallots, peppercorns, jalapeño, and ginger in a small saucepan, bring to a boil, and simmer for 5 minutes. Set the pan aside to cool.

Strain the vinegar mixture into a bowl and whisk in the oil. Pour over the vegetables and toss together well to coat with dressing. Season to taste with salt and pepper.



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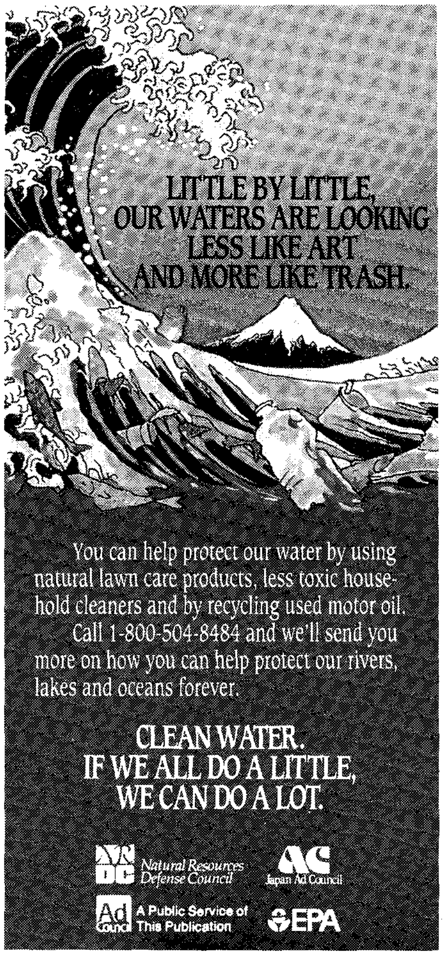

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MAY 18-AUGUST 17

Points of Entry

Photography's role in documenting the experience of immigrants in the U.S., featuring the work of Ansel Adams, Dorothea Lange, Jacob Riis and others.

AT&T has provided major support for *Points of Entry* at The Jewish Museum. Additional funding has been provided by Emigrant Savings Bank and others. Major support for *Points of Entry* exhibitions, educational programming, and national tour has been provided by the Lila Wallace-Reader's Digest Fund, with additional support from Metropolitan Life Foundation.

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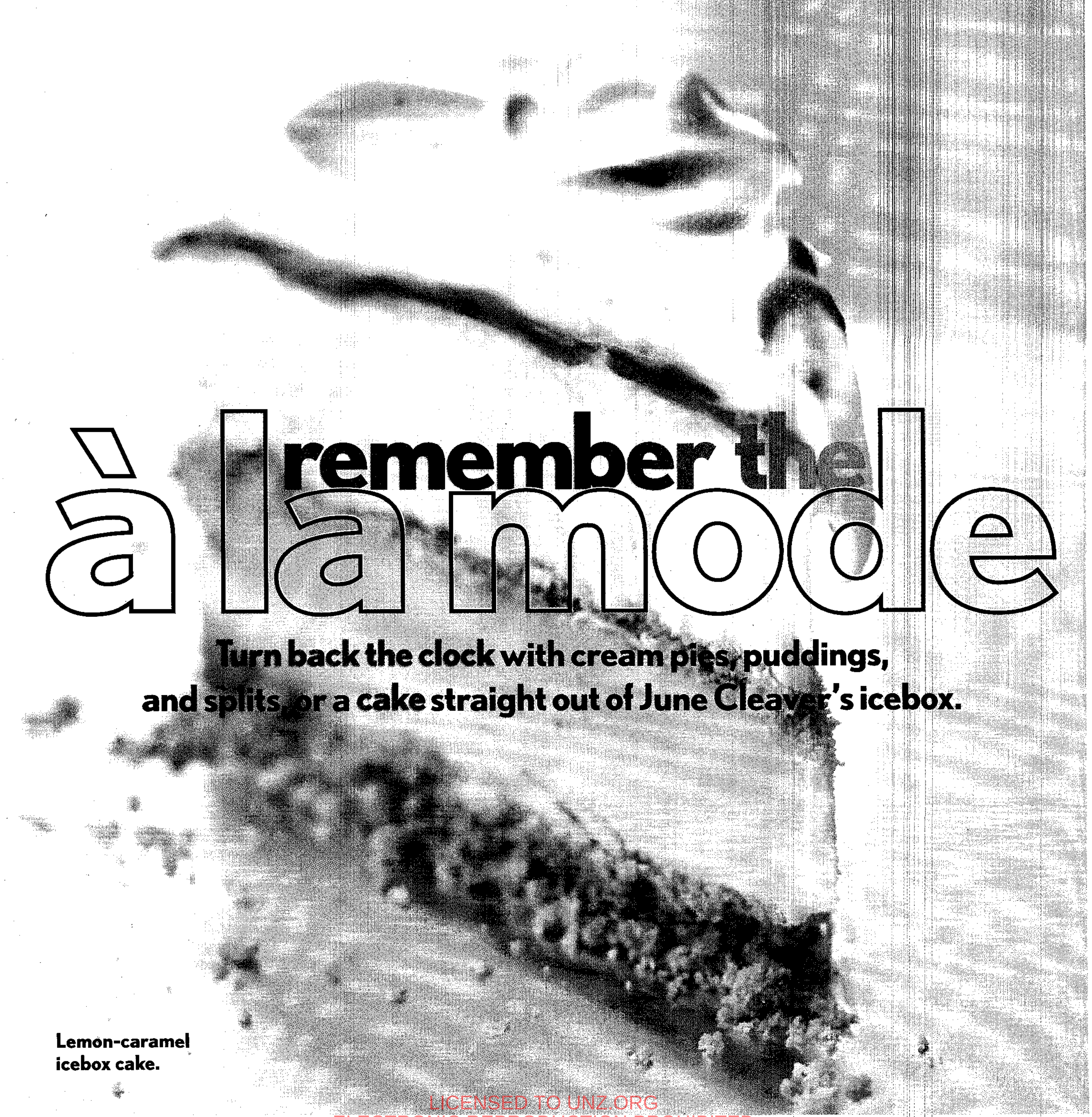
THEY'RE DESSERTS WITH A PAST. BUT WHAT A *fabulous* past, predating everybody's killjoy fixation on calories and cholesterol. One-time diner warhorses, they're now going full-gallop in our swankiest restaurants. The lemony icebox cake at the Screening Room has a graham-cracker crust, but it still outslicks any recipe that ever ran on the side of a box, with its chew of meringue and caramel. Chef Mark Spangenthal, who developed the recipe with pastry chef Heather Ho, longed for a dessert that would evoke his favorite childhood treat, Sugar Daddies—"pure sugar on a stick." Bill Cosby never slurped a spoonful of ginger-mint Jell-O, but Melissa Murphy is doing a gorgeous jiggle of cubes in that very flavor at Drovers Tap Room (and a butterscotch pudding that would make Cosby weep). Mark Strausman has been sending out peach Melbas and banana splits dusted with pulverized praline brittle to the chic clique encamped in Fred's at Barneys. At Verbena, beets and crème fraîche are ratcheting up the richness in a devil's-food cake that may spark a crisis of faith in the precious choco-tortes we've all grown accustomed to. Cool Whip is strictly optional.

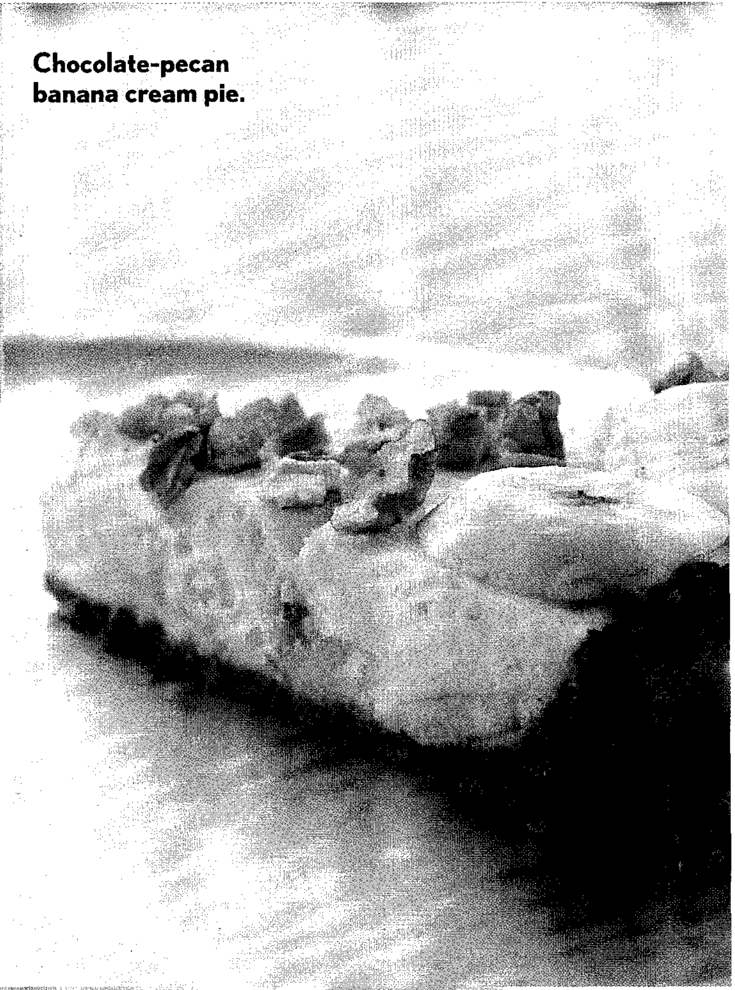


remember the à la mode

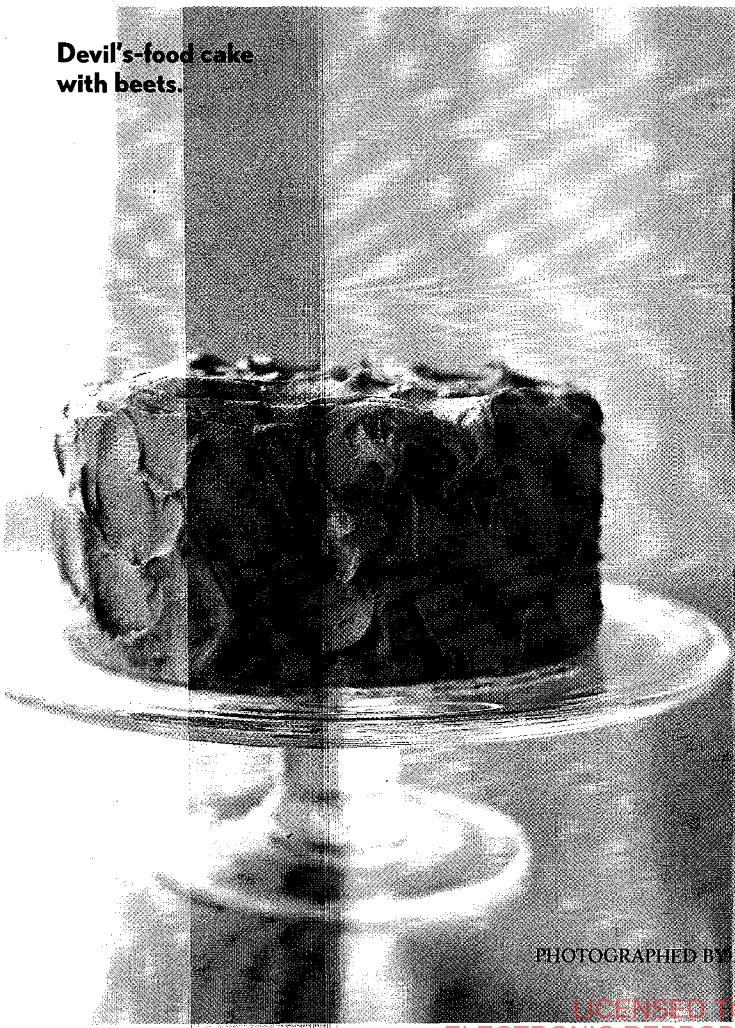
Turn back the clock with cream pies, puddings, and splits, or a cake straight out of June Cleaver's icebox.

Lemon-caramel icebox cake.

Peach Mel
raspberry



Chocolate-pecan
banana cream pie.



Devil's-food cake
with beets.

Butterscotch
pudding.

PHOTOGRAPHED BY MARY ELLEN BARTLEY

the recipes

Melissa Murphy

DROVERS TAP ROOM

GINGER-MINT GELATIN

Serves six to eight.

2 large bunches mint
1 5-inch piece ginger root, peeled and sliced thin
1 cup sugar
½ teaspoon salt
2 envelopes unflavored gelatin
1 cup heavy cream
2 tablespoons confectioners' sugar, sifted
2 2-inch pieces of candied ginger, chopped fine

Place mint, ginger, 4½ cups water, sugar, and salt in a saucepan. Bring to a boil, and set aside to steep until cool.

Strain liquid into a large bowl, and discard mint and ginger. Measure 1 cup of the infused liquid into a bowl and sprinkle with gelatin. Set aside.

Bring 3 cups of reserved liquid to a boil; add to gelatin mixture, stirring until gelatin dissolves. Pour into 13-by-9-inch pan, cover, and refrigerate until set.

Unmold by dipping the bottom of the pan into hot water, and cut into desired shapes. Serve with ginger cream (recipe below) and fresh berries.

Ginger cream: Whip the cream with the confectioners' sugar until it holds medium-soft peaks. Fold in the ginger.

BUTTERSCOTCH PUDDING

Serves six.

6 egg yolks
¼ cup packed dark-brown sugar
1 cup milk
2 cups heavy cream
¾ cup sugar
1 teaspoon salt
1 teaspoon vanilla

Preheat the oven to 300 degrees.

Place egg yolks in a large bowl and whisk gently until smooth. Set aside.

Heat brown sugar, milk, and cream in a saucepan until sugar starts to dissolve, then heat to scalding point (do not boil). Remove from heat; cover to keep warm.

Combine granulated sugar with ¼ cup water in a small saucepan and bring to a boil. If sugar starts to spatter, use a pastry brush dipped in water to wash down the sides of the saucepan. As soon as sugar turns amber, carefully add ¼ cup of the hot cream mixture, whisking until combined. Whisk in 2 more cups of the cream mixture, then add the rest.

Pour caramel cream into yolks in a thin stream, whisking mixture continuously. Strain into a bowl, add salt and vanilla, and place bowl in an ice bath, stirring to cool. Skim foam from surface and pour caramel cream into six 5-ounce ramekins, leaving ½ inch at the top of each. Place the ramekins in a shallow roasting pan and fill the pan with hot water to come halfway up their sides. Cover with foil. Bake for about 45 minutes to 1 hour or until puddings are set. (When one is shaken, the center will look a little loose.) Remove from oven; allow to cool in the hot water. Cover each ramekin with plastic and refrigerate for 3 hours or overnight.

Cool cubes of ginger-mint gelatin.

Sheila Lukins

U.S.A. COOKBOOK

CHOCOLATE-PECAN BANANA CREAM PIE

Serves six to eight.

Crust:
- 1¼ cups chocolate-wafer-cookie crumbs
- 4 tablespoons unsalted butter, melted

Filling:
- 3 large egg yolks
- ¾ cup sugar
- 3 tablespoons cornstarch
- ¼ teaspoon salt
- 1½ cups milk
- 1 tablespoon unsalted butter
- 1 teaspoon pure vanilla extract
- ½ cup heavy cream, plus additional for garnish (optional)
- 3 ripe bananas
- ½ cup finely chopped pecans

Preheat the oven to 375 degrees.

Crust: Combine cookie crumbs and melted butter in a small bowl. Press mixture over the bottom and sides of a 9-inch pie plate. Bake crust in center of oven for 7 minutes. Cool completely on a rack.

Filling: Beat egg yolks in a heavy medium-size saucepan. Mix in sugar, cornstarch, and salt; stir in milk. Add butter and cook over medium heat, stirring constantly for 5 to 7 minutes, until butter is melted and mixture is bubbling and thick.

Remove pan from heat and stir in vanilla. Transfer custard to a glass bowl and press a piece of plastic wrap to the surface. Chill for 2 hours.

Assembly: Whip heavy cream to stiff peaks and fold gently but thoroughly into chilled custard. Peel and slice 2 bananas and arrange over bottom of crust. Spoon filling over bananas. Cover with plastic wrap and refrigerate for at least 6 hours.

Before serving, remove plastic wrap. Peel and slice remaining banana and arrange slices around the perimeter. Sprinkle the center with the chopped pecans and garnish with whipped cream.

(From U.S.A. Cookbook, *by Sheila Lukins. Reprinted with permission of Workman Publishing. ©1997.)*

Heather Ho

FORMERLY OF THE SCREENING ROOM

LEMON-CARAMEL ICEBOX CAKE

Serves eight to ten.

4 eggs
4 egg yolks
Grated zest of 3 lemons
2 cups plus 5 tablespoons sugar
⅔ cup freshly squeezed lemon juice
10 tablespoons unsalted butter, diced
2 cups less 2 tablespoons heavy cream
½ teaspoon vanilla extract
Pinch of salt
¾ cup graham-cracker crumbs
4 tablespoons melted butter
3 ounces cream cheese
2 egg whites at room temperature

Lemon curd: Whisk together eggs and yolks, zest, ½ cup of the sugar, and juice in a double boiler. Cook on medium-high heat, whisking, for 10 to 15 minutes, until the whisk leaves a path in the curd. Remove from heat and beat in butter by pieces. Strain curd through a fine-mesh sieve. Place plastic wrap directly on the surface of the curd and refrigerate.

Caramel sauce: Combine 1½ cups of the sugar with ½ cup water in a small heavy-bottomed saucepan. Cook over a high flame until amber. If sugar starts to spatter, use a pastry brush dipped in water to wash down the sides of the

Food styling by Roscoe Betsill; banana split by Kevin Crafts; prop styling by Betty Alfenito. Props on page 55, clockwise from top left: glass bowl from Aero, tray from Paragon Restaurant World; stainless-steel plate, Paragon Restaurant World: aluminum ovals, Paragon Restaurant World; ramekins, Broadway Panhandler; cake stand, Simon Pearce. This page: plate, Amalgamated Home.

saucepan. Remove from heat and carefully add 1 cup less 2 tablespoons of the cream. Return to heat and simmer, stirring to dissolve caramel, for about 2 to 3 minutes. Add vanilla and salt. Remove from heat, cool, and refrigerate.

Assembly: Combine the graham-cracker crumbs and melted butter. Press two thirds of the crumbs onto the bottom of a 7-inch springform pan and freeze for 15 minutes.

Spread 1 cup lemon curd evenly over the crumbs, covering to the edges. Freeze for ½ hour.

Beat together cream cheese and ⅓ cup caramel sauce until smooth, and whip in ⅓ cup cream. Spread over the lemon curd, covering to the edges. Sprinkle with remaining crumbs and freeze for ½ hour.

Whip ⅔ cup heavy cream into stiff peaks and fold in ¾ cup lemon curd, and spread over the crumbs. Drizzle caramel sauce over the top to cover. Freeze for ½ hour.

Combine 2 egg whites and 5 tablespoons sugar in a bowl and whisk over simmering water until the mixture is warm and sugar has dissolved. Remove from heat and beat with an electric mixer until stiff peaks form. Cover surface of cake with meringue, forming decorative swirls. Freeze until needed.

To serve: Set cake in refrigerator for 1 hour before serving. Preheat the broiler, and broil until meringue is golden brown. Run a knife around side of cake, and remove springform. Slice with a knife dipped in hot water. Serve with fresh berries.

Mark Strausman

FRED'S AT BARNEYS

PEACH MELBA

Serves six.

3½ cups sugar
⅛ vanilla bean
3 large or 6 small peaches
6 scoops vanilla ice cream
2 cups raspberries
½ cup heavy cream, whipped

Bring 3 cups of the sugar, vanilla bean, and 3 cups of water to a simmer. Add the peaches and weight them down with a small plate. Simmer the peaches for 5 minutes. Set aside to cool, then remove the peaches from the syrup, peel them and slice in half, and return them to the syrup for 2 hours at room temperature or overnight in the refrigerator.

Cook raspberries and ½ cup sugar in a saucepan until the fruit breaks down. Place in a blender while hot, and purée. Refrigerate in a bowl. Strain if desired.

Place half a peach (two if small) on a plate, add a scoop of ice cream, and cover with sauce. Garnish with whipped cream and 2 tablespoons reserved peach syrup.

Banana split with the works.

BANANA SPLIT

Serves one.

1 cup sugar
½ cup peanuts or assorted nuts
1 banana, plus ½ banana sliced thin
3 scoops ice cream (2 vanilla, 1 chocolate)
¼ cup hot-fudge sauce, warm
¼ cup caramel sauce (or 3 Kraft caramels melted in a double boiler)
4 tablespoons cookie crumbs
2 tablespoons freshly whipped cream
3 maraschino or fresh cherries

Praline: Heat sugar and ½ cup water in a saucepan until it turns a honey-caramel color. Stir in nuts, and pour mixture onto a cookie sheet lined with foil. Set aside to cool. Break up when hardened.

Assembly: Split the banana and place the halves on either side of an oval dish. Place ice-cream scoops in between. Cover ice cream with the two sauces. Sprinkle with ¼ cup chopped praline and cookie crumbs, and top with whipped cream. Garnish with banana slices and cherries.

Meredith Kurtzman

VERBENA

DEVIL'S-FOOD CAKE WITH BEETS

Serves ten to twelve.

14 ounces bittersweet chocolate, chopped
½ cup Dutch-process cocoa
6 sticks butter, at room temperature
1¼ cups brown sugar, tightly packed
8 eggs, separated
¼ cup crème fraîche or sour cream
2¼ cups all-purpose flour, sifted
1 tablespoon baking soda, dissolved in 2 tablespoons boiling water
8 ounces cooked beets, chopped fine
2 egg whites
¼ teaspoon cream of tartar
2½ cups sugar
3 ounces light corn syrup
2 tablespoons freshly brewed coffee

Butter and flour 3 eight-inch round cake pans; line bottoms with buttered parchment. Preheat the oven to 350 degrees.

Melt 6 ounces of the chocolate in a bowl over hot water. Bring ¾ cup water to a boil in a saucepan, lower heat, and whisk in cocoa until mixture thickens. Remove from heat; add melted chocolate.

Using an electric mixer, beat 3 sticks butter for 3 to 5 minutes until fluffy. Beat in brown sugar. Add egg yolks, one at a time, at medium speed, then chocolate mixture and crème fraîche. Lower speed and add a third of the flour, baking-soda solution, another third of the flour, beets, and remaining flour, beating in between additions. Remove batter to a large bowl.

Using an electric mixer with whisk attachment, beat all 10 egg whites and cream of tartar at medium speed. When whites reach soft peaks, increase speed and gradually add ¼ cup of the sugar, beating to stiff shiny peaks. Fold about a quarter of the egg whites into the chocolate mixture, then fold in the remaining whites until thoroughly combined.

Divide the mixture between the cake pans and tap them lightly to settle the batter. Bake for 45 to 60 minutes on the lower racks in the oven, until a toothpick inserted into the cakes comes out clean. Remove to racks and turn out when cool.

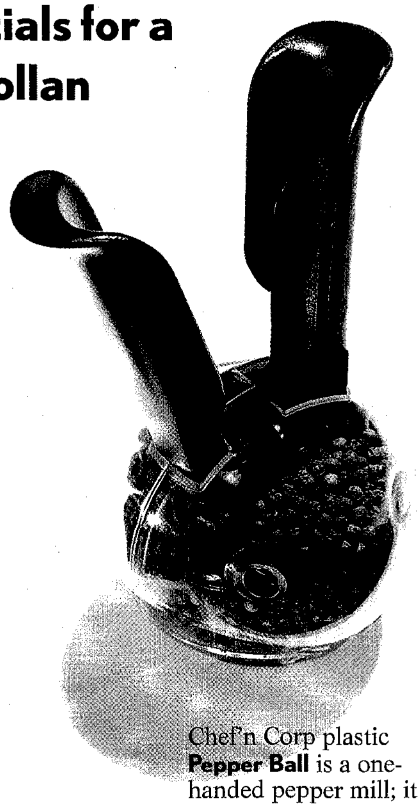
Frosting: Melt 8 ounces of the chocolate in a bowl over hot water, and cool to room temperature. Cut 3 sticks of the butter into ½-inch slices. Stir together 2¼ cups sugar, 1 cup water, and corn syrup in a small, heavy-bottomed saucepan and heat until mixture reaches 235 degrees on a candy thermometer. Immediately pour syrup into a mixer. Whisk at medium speed, adding butter piece by piece, quickly at first, then more slowly, waiting until each piece is mixed in before adding the next; when combined, whisk at high speed for 2 to 3 minutes. Add melted chocolate and coffee and beat until frosting is spreadable.

Assembly: Trim rounded tops off each cake to make flat surfaces. Spread ⅓ of the frosting on each of two layers and sandwich all three together. Frost sides and top. Chill for 20 minutes and spread with a final layer.

bestbets

Seven novel yet nifty grilling essentials for a carefree barbecue. By Corky Pollan

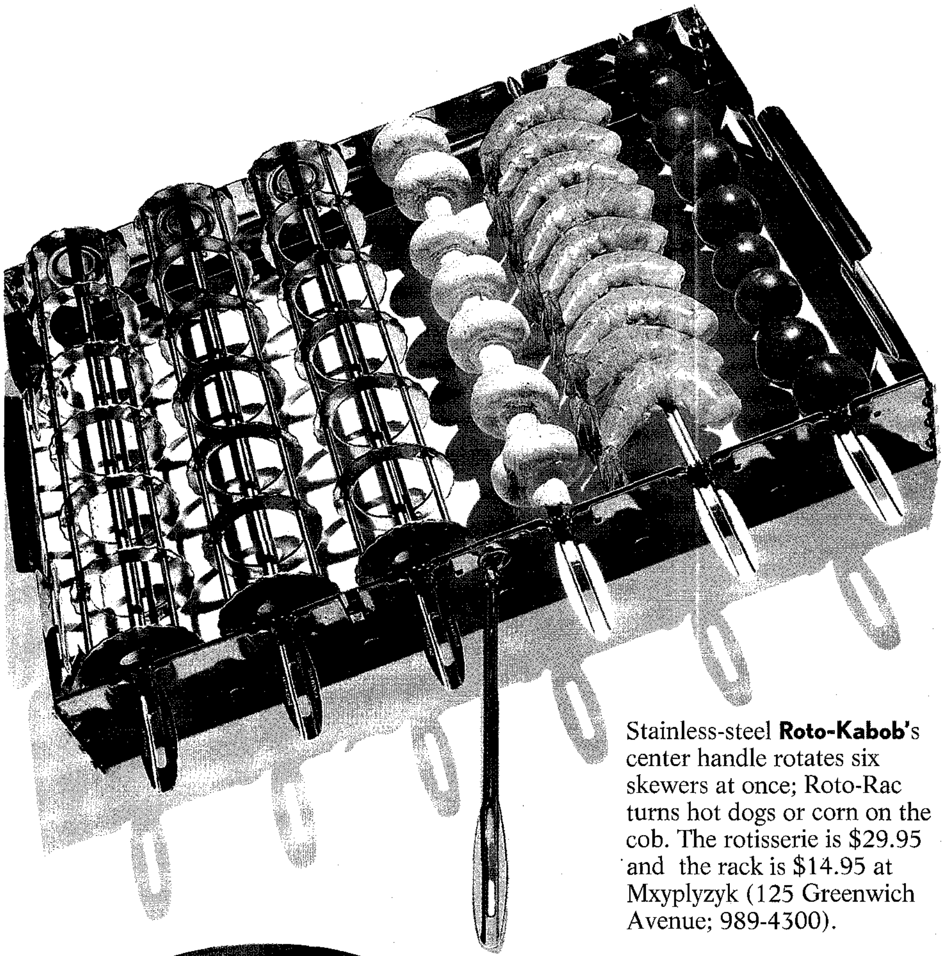
Lazy-man stainless-steel **gas-and-charcoal barbecue grill** is 41 inches high and 31 inches wide. It's $750, and the stand is $150, at Bowery Kitchen Supplies (Chelsea Market, 75 Ninth Avenue; 376-4982).



Chef'n Corp plastic **Pepper Ball** is a one-handed pepper mill; it's $20 on Bloomingdale's Main Course.

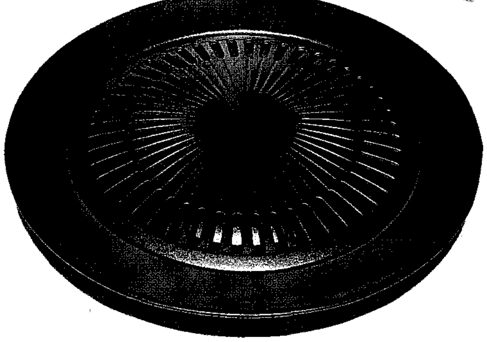
Design Via Carioca thirteen-and-a-half-inch-long **cast-iron-pig hibachi** has a top for grilling, one for sautéing, and one for kabobs. It's $115 at Felissimo (10 West 56th Street; 247-5656).

FOODS OF SUMMER



Stainless-steel **Roto-Kabob**'s center handle rotates six skewers at once; Roto-Rac turns hot dogs or corn on the cob. The rotisserie is $29.95 and the rack is $14.95 at Mxyplyzyk (125 Greenwich Avenue; 989-4300).

Tucker BurnGuard **barbecue mitt** is flame-, heat-, and hot-liquid-resistant; it's $42.99 at Gracious Home (1220 Third Avenue; 517-6300).



Norpro nonstick **stove-top grill** lets you barbecue indoors on any gas or electric stove. It's $13.95 at Lancelotti Housewares (66 Avenue A; 475-6851).

Amco stainless-steel three-piece **tool set** with ergonomic handles is $80 at ABC Carpet & Home (888 Broadway; 473-3000).

PHOTOGRAPHED BY SPENCER JONES

Storm

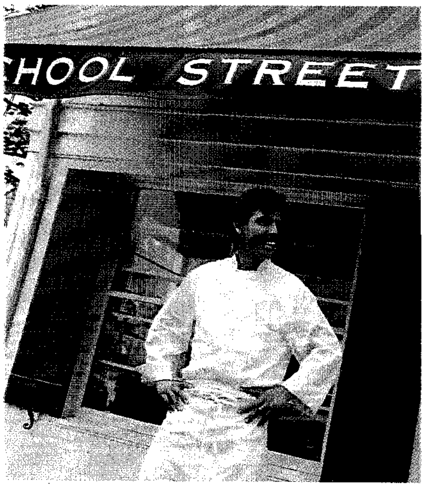
B

In Bridgehampton: This page, summer-colony stylishness at River Road; opposite page (from top), going down the aisle at School Street Market; owner Riccardo Traslavina.

ing the eachhead

It's open season on the East End, and the new arrivals—all the places to live it up, chow down, and chill out—have already unpacked.

By Braden Keil



THE ADULTS ARE TAKING BACK THE HAMPTONS. AFTER years of tolerating zillion-decibel nightclubs and bars infested with wobbly young white-collars, the over-30 set is working hard to reinstate cocktail lounges and private clubs—in short, *civility*—on the East End. Residents of Bridgehampton initiated the turnaround by laying down the law, forcing Boom Bistro, a restaurant-cum-disco on Main Street, to relocate to a remote spot in Sag Harbor. ■ John Flanagan, 31, a Pied Piper among the East End's juniors and owner of Southampton's sticky-floor Tavern, has noted the mood swing. "We're going to make Saturday night more of a lounge scene—we want an older crowd." He's tossed a few couches and chairs into the stark, barnlike space, rendering the setting more living room than mosh pit. "I really don't want to party with a bunch of 18-year-olds anymore," says Flanagan, who until recently counted the youngsters as his bread and butter. What prompted the about-face? "The scene changed in New York City," Flanagan asserts vaguely. VIP rooms are making a comeback as clubs try to attract a higher age (and tax) bracket. ■ The cigar is the emblem of the staid crusade. East Hampton alone boasts four different tobacconists, so expect levels of smog not seen since the Shinnecock Indians messaged the Cutchogues across Gardiner's Bay. There is even a private second-floor club in East Hampton's Cigar Box where members with the ability to distinguish a Cohiba from a Montecristo can smolder far from

PHOTOGRAPHED BY DANIELA STALLINGER
FOR *NEW YORK*

the chain-puffing parvenus below. Some restaurants, like 95 School Street and the American Hotel, are stogie-friendly. But if you've got an insatiable hankering for Havana, check out the cigar rooms in two new restaurants: the Farmhouse in East Hampton and Amagansett's Pacific East.

As New Yorkers export bars and restaurants to South Beach, well-financed Floridians are now flying their own hits up north to see whether the summer enclave will recognize them without a fringe of palm trees. Look for Jet East, an outpost of the South Beach nightclub Groove Jet, on North Sea Road, Southampton's out-of-the-way club corridor. And Pacific East in Amagansett is the colonial cousin of South Beach's Pacific Time. Daniel Ponton, of the posh, private Palm Beach–based supper club Club Colette, has taken over the Old Post House Inn in Southampton, which will continue to welcome the public as the Post House (but probably just for this season—before a members-only policy kicks in). The Palm Beach restaurant Amici has engineered a takeover of Savanna's, spurred on by Hamptonite Howard Gittis, who, as Ron Perelman's lieutenant, is an old hand at such things. Even the Palm Beach women's shop Oblio's Dream is trying Southampton on for size. With all the cross-pollination, it's no wonder that this past winter, the oversize glossy *Hamptons* magazine spun off another oversize glossy—*Palm Beach.*

Where to Eat

IF JOHN AND CAROLYN KENNEDY MAKE IT OUT this summer, they're sure to blade into **The Independent** (1020 Montauk Highway, Water Mill; 516-726-7585), an offshoot of the TriBeCa restaurant where the couple often seek relief from Carolyn's nominal culinary skills. Chef Steven Lyle will fashion a menu of simple American dishes, which will include Mrs. Kennedy's favorite, broiled chicken. Low-key live music on weekends.

"It's like the Le Cirque of Palm Beach," says one chartreuse-pants-wearing gadabout, describing Daniel Ponton's Club Colette. Ponton will reopen the Old Post House Inn over the July 4 weekend with a slightly tweaked name, the **Post House** (136 Main Street, Southampton; 516-287-0070), and slightly tweaked food: roasted chicken, prime rib, mashed potatoes—that sort of thing.

Care to lindy? The **Porterhouse Restaurant** (720 North Sea Road, Southampton; 516-283-7228), named in tribute to a much-loved Hamptons steakhouse that closed in the mid-eighties, is putting Benny Goodman on the menu. Fuel up on moderately priced lobster pasta or the same marinated steak that had a following once upon a time.

If the summer flock descends upon **Savanna's** (268 Elm Street, Southampton; 516-283-0202) expecting catfish, corn bread, collards, and turbocharged people-spotting, they're in for a shock. While the Georgia name remains on the door and menus, the food is now Italian, and the staff has been replaced by employees wearing fresh Florida tans.

John Tesar, who owns the happening but cramped 13 Barrow Street in Manhattan, is expanding on other fronts—namely, the Hampton Bays waterfront, where he is opening **Lobster Bar & Grill at Indian Cove** (258 East Montauk Highway; 516-728-8902). More daring than the generic fish restaurant that was here for years, Lobster Bar & Grill is proving itself with such delicacies as roasted mako shark.

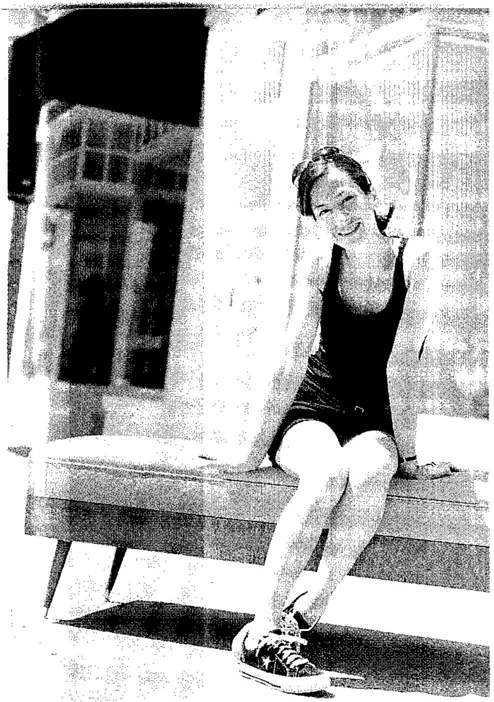
"The people of Bridgehampton think of me as the Second Coming," says Donny Evans, the proprietor of the **Bulls Head Bar & Grill** (2468 Main Street; 516-537-6200). He's not entirely off the mark. Last year, Evans remade One Ocean Road—the good-time grill on Main Street perhaps best known for its table-dancing and kamikaze shooters—as the more dignified Bridgehampton Cafe. This year, he hopes to accomplish roughly the same in the old Boom Bistro space. With vintage photographs on the walls and a smoky aroma in the air, the restaurant is cranking out steak, tuna burgers, and pizzas grilled over all sorts of woods.

Everyone (including the owners) is hoping Sag Harbor's bay will absorb the din at the new incarnation of **Boom Bistro** (66 West Water Street; 516-725-2666). Making the most of their splendid isolation, Boom's owners will continue with bistro favorites and introduce live band music.

Looking for a kitschy spot where you can down a few frozens at sunset? Inspired by the film *Like Water for Chocolate,* the waterfront restaurant **Chili Peppers** (66 West Water Street, Sag Harbor; 516-725-5777) will be doing the game hens with rose-petal sauce in tribute. The tables are drowning in vinyl, with chili peppers sprinkled across the vinyl-bordered draperies. There's Latin fare, such as enchiladas and burritos, and live rock music and dancing after 11 P.M. on most nights.

If Guess? Jeans doesn't sponsor another Face of the Hamptons contest this year, **Harbor House** (32 Bridge Street, Sag Harbor; 516-725-0963), with its open-mike nights, could be the only place around where you might get that big break. The less ambitious can sit back and snack on salads and Cajun chicken. Full cigar menu, too.

After just two years, the caipirinhas no longer flow at Helena's; the owners quit this whimsically painted tapaseria for a new Manhattan location. Enter **Serafina Restaurant** (29 Main Street, Sag Harbor; 516-725-0101). It's a good thing the appetite for Italian food in the Hamptons never seems to wane; this husband-and-wife operation is cooking up specialties from Abruzzo.



Chef James Carpenter, formerly of Savanna's, has found his way to the **Farmhouse** (341 Montauk Highway, East Hampton; 516-324-8585), where he's traded in southern coastal for country French. The "Farmhouse favorite pizza" with caramelized Vidalia onions, smoked sausage, and Gruyère cheese won't generate too much cognitive dissonance for those who loved the Farmhouse's predecessor, Spring Close House.

The legendary Triple H beer hall has drawn its last brewsky, and **Jet East** (1181 North Sea Road, Southampton; 516-283-0808) has alighted in its place. Hopping on the trendy Balinese bandwagon, Jet East is tricked out with tropical touches (though that doesn't explain the birthing beds trying desperately to pass as chaises).

Everyone (including the owners) is hoping that Sag Harbor's bay will absorb the din at the new incarnation of Boom Bistro.

Jet East won't be bothering with pad Thai, but waiters will leave that bottle of Tanqueray on the table with your tonic, so you're assured a heavy pour.

The Pacific Rim is also running amok in Amagansett, where **Pacific East** (415 Main Street; 516-267-7770) is now housed in a large gray colonial. The 250-seat French-Asian canteen has an open two-story layout with flowing white curtains in the Delano Hotel manner and a patio out front.

Clockwise from left: Cynthia Rowley outside her new East Hampton shop; at Pacific East, co-owner Alexander Duff and chef/co-owner Michael Castino; Castino's salmon rolls.

Chef Michael Castino is reinterpreting local fare with baroque flourishes: three-pepper Maple Leaf Farm roast duck with plum wine, huckleberries, and ginger-scallion duck pancakes, for example.

Astro's pizza may have been erased from Amagansett, but it has been replaced with the equally wallet-friendly **Cafe on Main** (195 Main Street; 516-267-2200), serving burgers, sandwiches, even lobster.

What's the point of weekending here if you can't slouch around at a restaurant in a T-shirt and shorts? At **Sharkey's Seafood Restaurant and Bar** (2095 Montauk Highway, Amagansett; 516-267-4000), the lax dress code befits the sort of shack that offers a gut-buster like the "seafood fiesta for two"—a platter with a whole lobster, shrimp, mussels, scallops, clams, and calamari over linguini.

There's a startling selection of American vintages by the glass at the **Downtown Grille & Wine Bar** (5 South Elmwood, Montauk; 516-668-4200) to accompany the shrimp, tuna spring rolls, and tempura fluke at this—yes—Pacific Rim newcomer.

Moved: The **Cigar Bar,** to 2 Main Street in Sag Harbor (516-725-2575); **Paolo's,** to 32 South Embassy Street in Montauk (516-668-3445).

The Markets

BEHIND THE 95 SCHOOL STREET RESTAURANT, there's a little white house with blue shutters where produce spills out of wheelbarrows and you'll find urban gourmet staples like Eli's bread and H&H bagels. **School Street Market** (97 School Street, Bridgehampton; 516-537-4545) sells the same famous local Iacono Farms chickens served at the restaurant. Those who've invited their gurus to stay in their guest cottages would do well to grocery-shop at **Mother Nature's Garden** (100 Pantigo Place, East Hampton; 516-329-4745), 2,600 square feet of organic produce, homeopathic remedies, vitamins, non-irradiated spices, juices, and deli food. And it's goodbye, Chicken House, hello, **Schmidt Produce Market** (36 Race Lane, East Hampton; 516-329-7000). A branch of the Fairway-style market in Southampton is opening across the street from the Laundry.

What to Buy

A PAINTED-WOOD CARVING OF A DOG DEvouring a rabbit could be just the thing for that Stanford White vestibule. **Azteca** (45 Jobs Lane, Southampton; 516-287-0917) sells crafts and housewares from Mexico, South America, and the Caribbean. Swiss House, the Ikea of underwear, has cleared out of Southampton to make way for **Brookstone** (8 Jobs Lane; 516-283-2266), a hybrid of Ace Hardware and the Sharper Image. Hats are de rigueur for any spectator who intends to watch the Bridgehampton Classic or stamp divots on the polo field. **Oblio's Dream** (76 Main Street; 516-287-4851) is the new northern annex of Palm Beach's No. 1 source for little black dresses. Here, it's No. 1 for custom-designed hats by Suzanne's Millinery. The John Rogers Company, which makes and imports elegant British and Dutch Colonial repro, is unloading factory seconds and overstock at the **John Rogers Collection Outlet** (48 Main Street; 516-287-5567). **Saks Fifth Avenue** (50 Main Street; 516-283-3500) is taking its cue from Bergdorf Goodman in the city, opening a separate shop for men. A block from the main Hamptons branch, the 5,000-square-foot store has carted in Armani, Zegna, and racks and racks of Polo.

Antique iron beds, painted dressers, and vintage-fabric pillows are standard-issue beach-house furnishings; browse the lot at **Dixon Rose Antiques** (903 Montauk Highway, Water Mill; 516-726-9557).

If you have to have leather, even in the blazer-and-khaki Hamptons, **Andrew Marc** (75 Main Street, East Hampton; 516-329-3132) has dispatched distressed James Dean calf jackets and handbags here from the city. (Management still isn't sure whether seasonally appropriate leather shorts would go over well in this quarter.) **Cynthia Rowley** is bringing some Seventh Avenue to East Hampton's main drag (73 Main Street; 516-324-1722). In addition to signature shifts, there will be Rowley straw hats, Rowley sandals, and Rowley beach towels. The list of therapies at **Naturopathica** (74 Montauk Highway, in the Red Horse Plaza; 516-329-2525) could easily be mistaken for the Maidstone Club's lunch menu: a fresh ginger-and-lemongrass rub or the cranberry body polish and scrub, to name a few.

Pamela Fiori has done so well selling her book *Get Juiced* and helping Donna and Barbra with their juice fasts that she closed her squeezery last year. Now Steven Munshin and his wife, Lindsay, have launched **River Road** (11 Montauk Highway, Bridgehampton; 516-537-5060), hoping some of the good karma rubs off as they showcase their own easy-fit dresses in all-natural materials and a younger, hipper line called Fork. There are home furnishings too: bed throws from India and antique dressers.

Inn Vogue

André Balasz will bring Château Marmont–style privacy to **Sunset Beach,** a twenty-room inn on Shelter Island (Shore Road in Shelter Island Heights; 516-749-2001), which will open at the end of June. He promises private decks or beach entrances for each room, and a French restaurant downstairs. ■

Additional reporting by Kris McNeil.

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SALES & BARGAINS **DANY LEVY**

All That Glitters

Gotham goes **tinsel-chic** *with hyper-styled silver wares, sheeny tank tops, and* **splashy Lycra** *for the urban tot.*

SUSAN LAZAR'S SLEEK-YET-OFFICE-APpropriate clothing may fly out of shops year-round, but it achieves an even greater velocity this week at her sample sale, when it's priced at wholesale and below: tanks (shown below), retail $132, now $60; jackets, retail $430–$520, now $195–$235; skirts and pants, retail $198–$286, now $90–$130; dresses, retail $275–$375, now $125–$170; unfinished garments are as low as $10. *Susan Lazar, 214 W. 39th St., fifth floor (302-5888); A.E., M.C., V., and checks; Mon.–Fri. 9–5; 5/19–5/23.*

Petit Fours

HERE'S A LITTLE INCENTIVE TO TACKLE THE niggling chore of camp shopping—the Les Tout Petits warehouse sale is this week. The children's-clothing company makes super-trendy outfits that retail at boutiques across town. Here's how they're priced at the sale: halter tops, retail $40, here $20; mesh shorts, retail $26, here $10; velvet bathing suits, retail $60, here $30; boys' swim trunks, retail $30, here $10. *Les Tout Petits, 600 Grand Ave., Ridgefield, N.J. (201-941-8675); M.C., V.; Tues. 10–7, Wed.–Thurs. till 5, Fri. till 3; 5/20–5/23.*

House of Style

A SOHO DEPOT FOR HIGHLY STYLED HOMEwares (like martini glasses with Russian lettering), Niedermaier is having a storewide sale: tortoise vase, was $18, now $14; martini glass, was $14, now $11; silver table lamp, was $338, now $232. Blow more than $100 and wave a copy of this page to get an extra 10 percent off. *Niedermaier 900, 120 Wooster St. (966-8631); A.E., M.C., V., and checks; Sun.–Mon. 12–6, Tues.–Sat. 11–7; 5/22–6/22.*

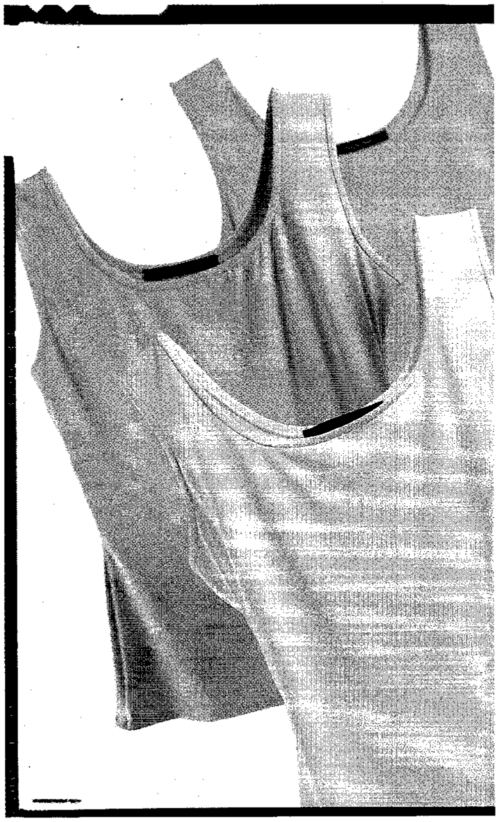
Brotherly Love

MY BROTHER'S FARM SUPPLIES HIP SPOTS like Union Square Cafe, Savoy, and the Grange Hall with locally grown organic produce. It also delivers to your pad on a weekly basis (and here's our bargain tip—go halfsies with a neighbor, because you can never really use *all* that roughage). Delivery plans begin the first week in June: The 24-week plan, for example, is $25 a week and gets you a lode of vegetables (the selection changes each week but always includes mesclun), fruit, bread from Sullivan Street Bakery, cheese, and a recipe from one of the restaurants My Brother's Farm supplies. *Call for delivery (615-6733).*

DO NOT PHONE: Send suggestions to Dany Levy, *New York* Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, six weeks before the sale. Only sales exclusive to "Sales & Bargains" and not previously advertised or published elsewhere will be considered.

Diners' Club

MARION'S DESIGN FOR DINING IS A TINY jewel box of impressively upscale (and often rare) diningware. The Sutton Place shop has plans to relocate, so all antique, vintage, and custom linens are on sale: doilies, napkins, and damask tablecloths and sets, were $15–$1,200, now $11–$900; limited-edition napkins made for the shop, were $18–$26, now $13.50–



Half a tank: Susan Lazar's stretchy summer tops are more than 50 percent off.

Photograph by Steve Wisbauer.

$19.50; custom table skirts were $350–$600, now $175–$300. *Marion Design for Dining, 401 E. 58th St. (888-0894); A.E., M.C., V.; Tues.–Sat. 11–6:30, Sun. 1–5; 5/20–5/31.*

Product Sample

PRODUCT, ONE OF THE PIONEERS OF THAT streamlined breed of fashion that the Banana Republics of the world have now co-opted, is having a sale: Pieces that were $100–$500 are now $40–$300. *Product, 71 Mercer St. (274-1494); A.E., M.C., V., and checks; Mon.–Sat. 11–7, Sun. 12–6; 5/19–6/8.*

Getting Cozy

COZY'S CUTS FOR KIDS, A KID-FRIENDLY SAlon dotted with entertaining perks like built-in TVs and barber chairs that look like Jeeps, is fêting the opening of its West Side outpost with a sale: wood-handled jump ropes, were $8.95, now $6.70; Jumbo Jax with suede pouch, were $7.95, now $5.95; glass marbles, were $8.95, now $6.70. Also, Polaroids of your child's first haircut, usually $5, are free. *Cozy's Cuts for Kids, 1125 Madison Ave., near 84th St. (744-1716); and 448 Amsterdam Ave., near 81st St. (579-2600); A.E., M.C., V.; Mon.–Sat. 10–6; 5/19–5/31.*

Rubann-esque

A WELL-MANNERED, REFRESHINGLY UNPREtentious midtown salon, Rubann has a few specials this month: facials, were $55, now $41.25; manicure, was $15, now $11.25, pedicure, was $35, now $26.25; waxing, was $10–$50, now $7.50–$37.50. *Rubann, 48 E. 57th St. (935-5788); A.E., M.C., V.; Mon.–Sat. 9–5, Tues. and Thurs. till 8; 5/19–5/31.*

The Glaaass Menagerie

IF THERE'S ANY GLASS WORK YOU NEED done, now is the time: Glaaass's custom-cutting is now 20 percent off (labor for installation is extra), and precut pieces are on sale, too. *Glaaass Co., 152 W. 26th St. (463-8000); A.E., M.C., V., and checks; Mon.–Thurs. 8:30–5:25, Fri. till 5; 5/19–6/19.*

Closed Books

EULOGY FOR YET ANOTHER SMALL BOOKshop: Books & Co., a landmark since 1977, is closing its doors at the end of May. Thus most titles are 40 percent off. *Books & Co., 939 Madison Ave., near 74th Street (737-1450); cash only; Mon.–Fri 10–7, Sat. till 6, Sun. 12–6; through 5/31.* ■

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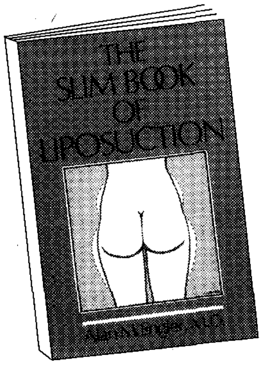

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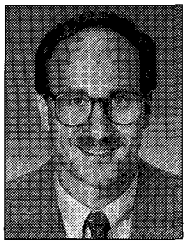

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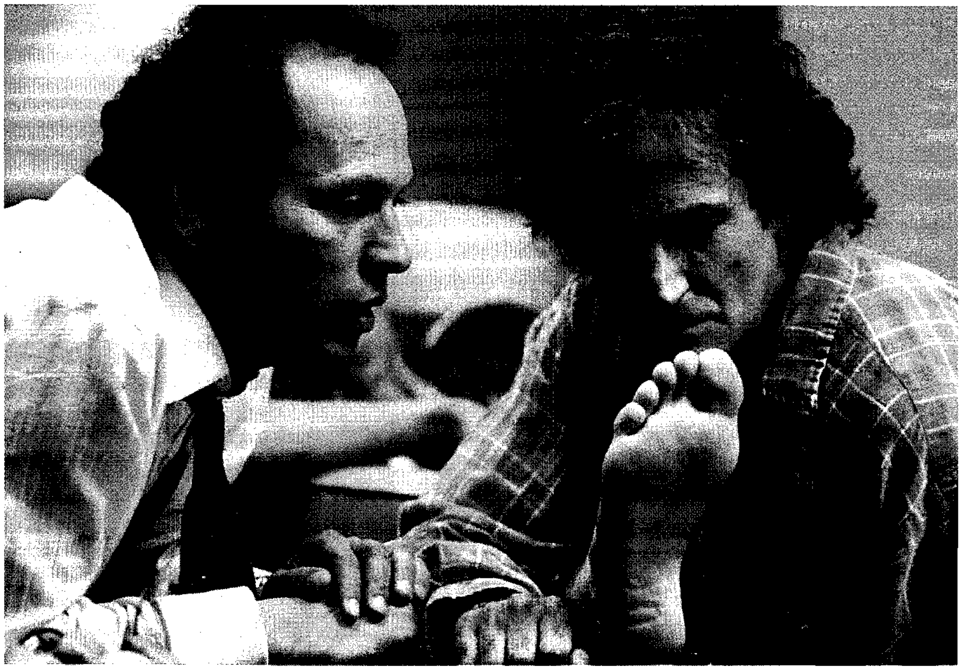
MOVIES DAVID DENBY

Grumpy Young Men

'Fathers' Day' strands two great comic stars, but in the somber 'Breakdown,' a surprising Kurt Russell recaptures a great American archetype.



Heels: Billy Crystal and Robin Williams in *Fathers' Day,* the latest American remake of a French farce.

Photograph by Bruce Mc Broom/Warner Bros.

WHEN THE NEXT GENERATION LOOKS BACK in boredom on American movies in the nineties, they will point to the prematurely arthritic **Fathers' Day** as a typical example of ennui. The movie is no more than trivially bad—it's the kind of thing one watches, half asleep, on a flight to the coast—but it speaks volumes about timidity and sloth. Here are two of the most original talents in the country, Robin Williams and Billy Crystal, joined together in another remake of a French farce. Apart from *The Birdcage* (a remake of *La Cage aux Folles*), I can't think of a single one of these French comedies that has worked as an American film. What do the French have to teach us about comedy? The only reason for the remakes is the studios' sheer terror of doing something—anything—that hasn't been done successfully before in one form or another.

The plot seems to have been preserved in a jar. Nastassja Kinski's 16-year-old son runs away, so she enlists the help of two former boyfriends, Billy (a Los Angeles lawyer-prig) and Robin (a Berkeley loser), convincing each that he might be the boy's father. The two men meet and instantly loathe each other, but they join forces, and they almost become friends. Oh, such wonderful adventures they have! They enter rock clubs with as much discomfort as if they had wandered into an inferno. Then there is the great sequence in which Billy Crystal's wife hears, on the telephone, that the boy is in the shower, and concludes that Billy is having a homosexual adventure. That one must have cracked them up in Lyons. The jokes are beyond square; they're almost cubic. Isn't it a little early for comics who are this young to be warming up for a Jack Lemmon–Walter Matthau picture?

Billy Crystal has a few moments: He does a Jack Benny slow burn as a corporate tough guy. He also butts people with his head when he's angry, an aggressive propensity that's never explained (some sort of Marseilles thing?). Robin Williams plays a zhlub—a failed writer, a no-talent sentimentalist. But who wants to see Robin Williams as a zhlub? He's too creative to play anyone so uncreative: Director Ivan Reitman is pouring champagne into a cola can. Williams has a weakness for hairy-leprechaun darlingness that I've often deplored. *Let it out, Robin! You don't really love us all that much. And you should never put us in the position of feeling sorry for you.* And the script doesn't do what we expect and what would have been satisfying—allow him to break triumphantly from shlump-hood. He has one funny moment—one—when he does pidgin German as a Euro-rock promoter. *Fathers' Day* is fundamentally lazy. If Jim Carrey leaves these guys in the dust, they deserve the dry taste in their mouths.

Breakdown, THE ROAD-MOVIE THRILLER STARRING KURT Russell, can't, by its very nature, offer the richness or complexity of a great film. But taken for what it is, the picture is very good—lean and tense, without a superfluous shot, an extravagant performance, or a slip in tone or style anywhere. Russell and Kathleen Quinlan play a Boston yuppie couple crossing the country in a red Jeep Cherokee, a perfectly fashionable and competent car that mysteriously breaks down on the open road. In the middle of nowhere—in Utah or perhaps Arizona, with reddish-brown desert and faceless bluffs all around—Quinlan, trying to get help, climbs into a passing truck. And promptly disappears. Has she been kidnapped? The truckdriver (J. T. Walsh) had seemed friendly enough. Baffled, Russell sets out to find her, without much help. He's a big-city boy, and the emptiness of the landscape mocks him: There are very few people around, the police are ineffective or perhaps treacherous, and under an enormous barren sky the road stretches on forever and goes nowhere.

Breakdown may be a genre movie, but it presents a kind of primal American night- *(continued on page 77)*

the men's club

a lesson in the good life

So much work, so little time. No wonder today's men are turning to old-world pleasures in their pursuit of relaxation and rewards. Take the cigar. How can something in an unassuming brown wrapper fire up so much attention? Well, there's more to a cigar than first meets the eye. Ask any cigar aficionado, and he (or she) will wax on about the age-old mystique of the Cuban. From selecting to lighting a fine cigar, the ritual transports us to a world of swank sophistication. Mix a highball or a martini, sink back into a leather sofa, and, *voila!*, you have a prescription for pleasure that would make Jay Gatsby proud. So this spring—the season for graduations, Father's Day, and the advent of summer—step into The Men's Club for a lesson in the good life.

BEVERLY HOOD ALLEN Creative Services Director
CHRISTY CASAMASSIMA Editor
HARRY SEGAL Design Director
LORY CONKLIN Research

Photos by Antony Nagelmann & Kenneth Chen

the ritual

The pervasive fascination with cigars may have more to do with the elaborate ritual of preparing and lighting them than with actually smoking them. No wonder so many upscale retailers have turned out swank lines of precision cutters, handmade humidors, cut crystal ashtrays, leather cigar cases, retro martini shakers—small luxuries that make a big impact on how well a fellow lives his life. They also make great gifts.

One of the easiest ways to sort through the barrage of premium cigars on the market is through a *cigar-of-the-month membership*, offered by **Cigars International** (1-888-CIGAR-90). For only $19.95 a month, you or a gift recipient will receive a monthly selection of four top-level premium cigars, as well as a newsletter that offers notes on each cigar's origins, taste, quality, etc.

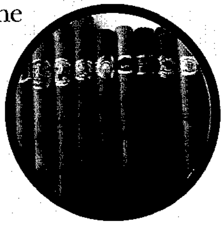
Similarly, the **Hava Cigar** cigar-of-the-month-club (1-888-2-HAVA-CIGAR) will deliver a selection of four fresh cigars from the most respected producers in the world for $21.95 a month, including a newsletter and a cigar cutter.

If you prefer to choose your cigar in person—a pleasurable tactile experience—there are a variety of considerations, such as the construction of the cigar (is it overfilled or underfilled, thus affecting the draw and burn), the quality of the tobacco, the processing, the size, the overall condition, and the taste. To learn more about choosing a cigar, you can write to **Consolidated Cigar Corp.** (5900 North Andrews Ave., Fort Lauderdale, FL 33309 for a copy of "How to Judge a Good Cigar." One excellent choice is the **Montecristo** (considered among the finest cigars on the market), a medium to full-bodied cigar with a sweet aroma and impeccable construction. It features a Dominican blend of fillers and binders and is finished with a dark Connecticut wrapper.

Now, with cigars and accessories in tow, it's time to get down to business. Here's a quick primer on the art of preparing and lighting a cigar.

lighting up

As you push your chair back from the table after a midsummer feast, simply remove your cigar from its container and slide off the paper band (some prefer to keep the decorative band in view, particularly with a pricey premium stogie). Next, take a moment to enjoy the cigar—note the texture, color, aroma, and quality of the tobacco leaf wrapper. This done, it's time to snip the pinched "head" of the cigar—the part you put in your mouth. Next, withdraw your lighter and hold the flame about an inch from the open end, or the foot, of the cigar as you draw smoke (do not inhale), and rotate the cigar in your mouth until it is properly lit. Do not make the mistakes of applying the flame directly (it ruins the delicate wrapper), of dipping in brandy (it's highly flammable), or of overhandling (it will disintegrate).



Now sit back, order a nightcap, and enjoy your stogie—slowly. Savor the aroma, the taste—and the experience.

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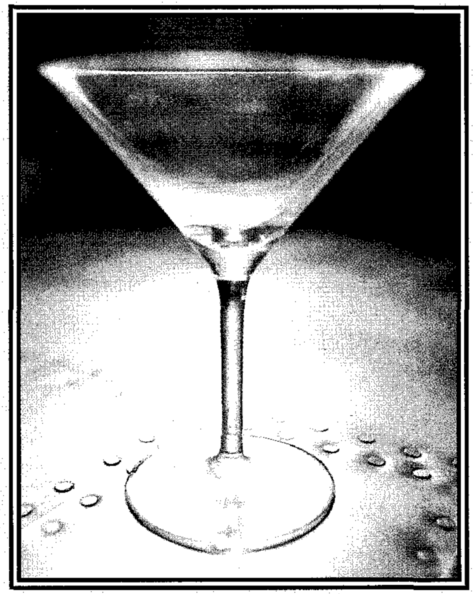
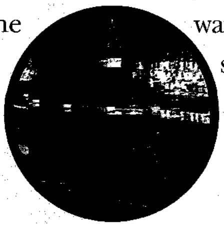
Perhaps the best place to enjoy a cool drink and a cigar is in the privacy of your own home—whether indoors in a clubby leather recliner or outside on a wooden Adirondack chair. There are times, however, when only the convivial atmosphere, cocktail selection, people-watching, salty olives, and personal service at a bar or restaurant will do. We've narrowed the list down to a few hotspots—places for a perfectly poured scotch, a boutique microbrew, a bite to eat and, of course, a premium cigar.



The Chesterfield sofas and armchairs surrounding the wood-burning fireplace make **Journey's Lounge in The Essex House** (160 Central Park South; 247-0300) the perfect spot to enjoy a martini and a fine cigar. The decor at this clubby retreat—oak paneled walls, framed hunting and equestrian scenes—recalls a more gracious era. Journey's offers a civilized setting in which to unwind. In addition, the lounge's sophisticated menu includes all-time favorites like shrimp cocktail and smoked salmon with caviar, as well as steaks, sandwiches, and salads.

The new outdoor deck and garden bar at **S & T 587 BAR—(Stock & Tankard)** (587 Third Ave.; 661-3181), is a great summer setting in which to enjoy an exotic summer drink. Inside, there's a neighborhood feeling and a distinctive selection of single malts, bourbons, and Martinis for the Downtown crowd. S&T also pours wines by the glass, a wide selection of microbrews, and clever tap mixtures, such as the Snakebite (cider and pale ale). The menu offers many tempting choices–oversized steaks, ample pastas, grilled chicken, beer-crust pizzas—even alligator cakes. Smoking is *de rigeuer* in this newly renovated tavern outfitted with ceiling fans. Patrons can purchase a fine cigar to enjoy either in the cozy lounge or out on the garden deck.



Along the same lines, **The East Side Ale House** (961 Second Ave.; 752-3615) is a popular midtown watering hole for people who appreciate good beer and fine whisky. Locals and business people frequently stop in at lunch time, after 5 p.m. and on weekends for one of 40 bottled beers, 16 microbrews on tap, or a choice of single-malts and bourbons, along with pub fare. Regulars say they enjoy the Ale House's non-pretentious atmosphere, low-key clientele, and sporting events on TV. Now in its third year, The East Side Ale House is also adding a selection of cigars to its lineup. Until then, patrons are invited to fire up and enjoy their own.

For the true American microbrew enthusiast who wants to savor quality beer at home, **Ale in the Mail** (1-800-SEND-ALE) offers the chance to sample a distinctive selection of premium handcrafted beers every month. With one phone call, you will receive a variety of rich and flavorful microbrews, a members-only newsletter, and a beer newspaper.

If the queues of young singles living it up at **Divine Bar** (244 E. 51st. St.; 319-WINE) are any indication, the Midtown scene desperately needed an infusion of downtown sensibilities. As you enter this funky townhouse-cum-tapas bar, you immediately feel as though you've been transported to SoHo. Besides people-watching, the crowd comes for the hand-picked selection of more than 60 wines by the glass, smartly paired with inventive tapas. Upstairs is organized

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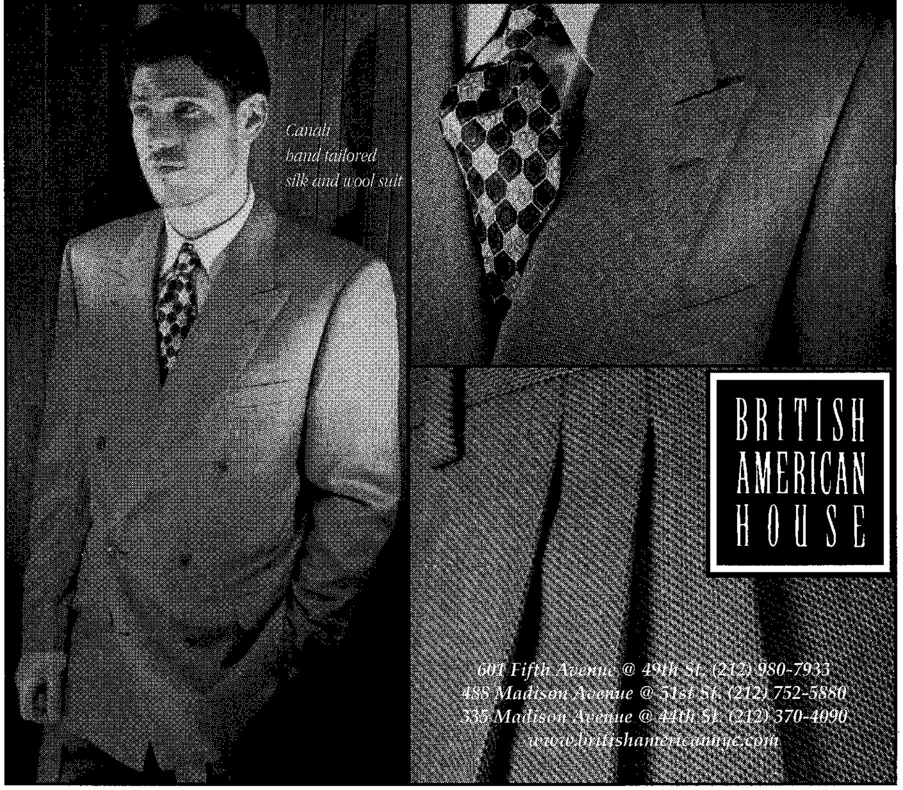

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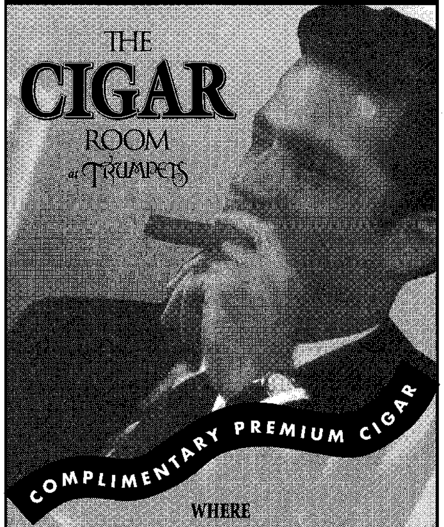

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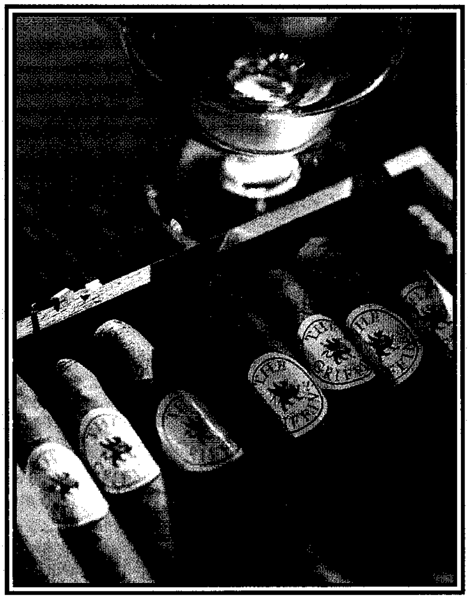
One of the most pleasant discoveries at **Mark's Restaurant and Mark's Bar**, the restaurant and lounge in **The Mark Hotel** (Madison Avenue at East 77th St.; 879-1864), is the way the staff manages to make patrons feel at ease. So much so that the intimate club-like bar has become a rendezvous for hotel guests and residents wearing everything from T-shirts to Versace. Similarly, the restaurant is chic but relaxed, offering inventive culinary choices morning, noon, and evening. For a midday treat, stop in for a first-rate sirloin burger, a cobb salad or an innovative club sandwich made with lobster and avocado. The dinner menu makes a more dramatic statement with dishes such as Moroccan crusted tuna. Patrons can also dine informally in the smoke-friendly, Edwardian-style bar, which pours a mean cocktail and is developing its own signature cigar.



A true cigar haven, **The Cigar Room at Trumpets**, located in the **Grand Hyatt New York** (Park Avenue at Grand Central Station; 850-5999), offers fine dining, an exquisite cigar menu, and premium spirits in an atmosphere reminiscent of Havana during the pre-embargo years. Expert and novice cigar smokers can select from the restaurant's expansive cigar menu, featuring 36 selections created by six of the world's finest cigar makers. But patrons also come for fine dining, ranging from appetizers of chilled gulf shrimp with watercress to a 24-ounce Angus rib chop served with garlic mashed potatoes. An extensive California and French wine list rounds out the picture.

Upstairs from **Tatou** (151 E. 50th St.; 753-1144), the supper club offering fine dining, cabaret, and dancing, those looking for a plush hideaway will be pleased to discover **Le Cigar**, a second-floor lounge where patrons flock for cocktails, great music, cigars, and celebrity sightings. The ambience is upscale and hip, catering to an interesting mix of traders, Midtown power brokers, models, and revelers.

At **Rossini's** (108 East 38th Street; 683-0135), the clublike bar atmosphere is accented by plush swivel chairs, relaxed lighting, and an oversized lounge area, complete with a humidor and 10 varieties of fine cigars. From June through August, Wednesdays at Rossini's will be Cigar Night, featuring a special menu of cigars, appetizers, and drinks. Manny, the bartender and a fixture at Rossini's for 10 years, is just as thrilled to mix up a "La Cage" cocktail (Chambord, cognac, orange juice, and champagne) as he is to pour you a shot of Louis XII from his secret stash ($85 per shot). Separate from the bar area is a split-level dining room where guests can enjoy a Northern Italian feast. The full dinner menu is also available in the bar.

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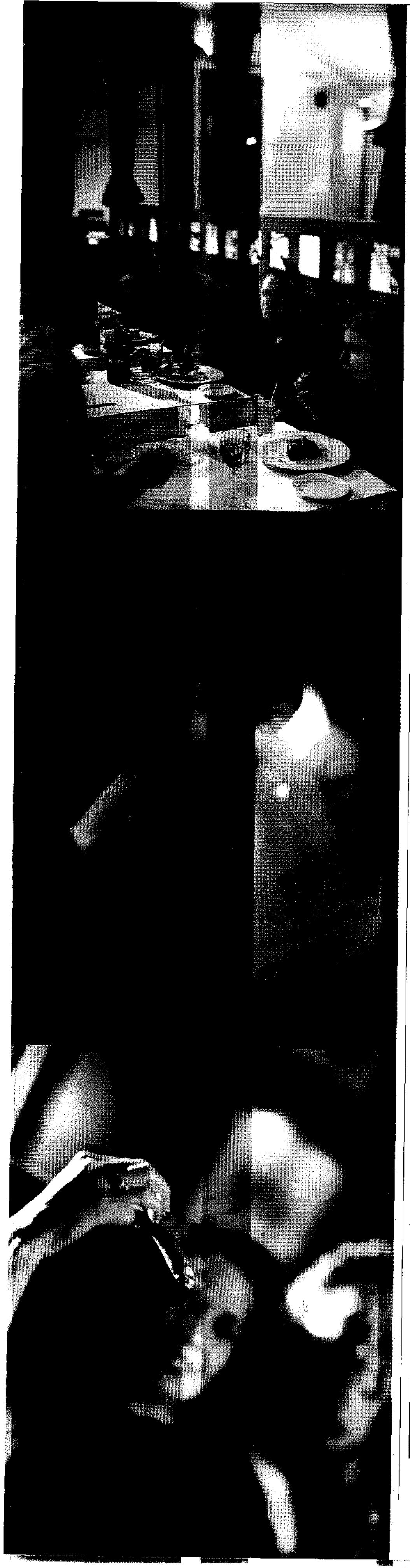

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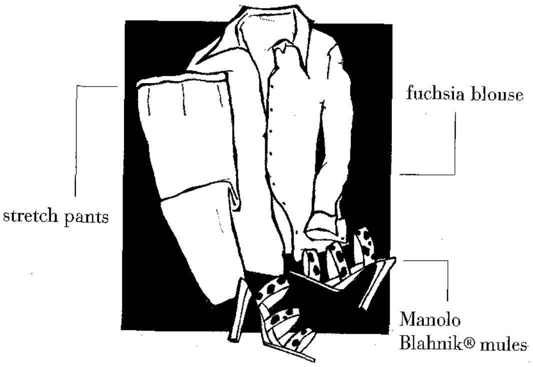

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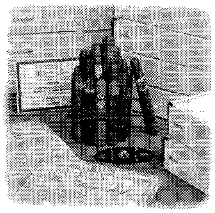

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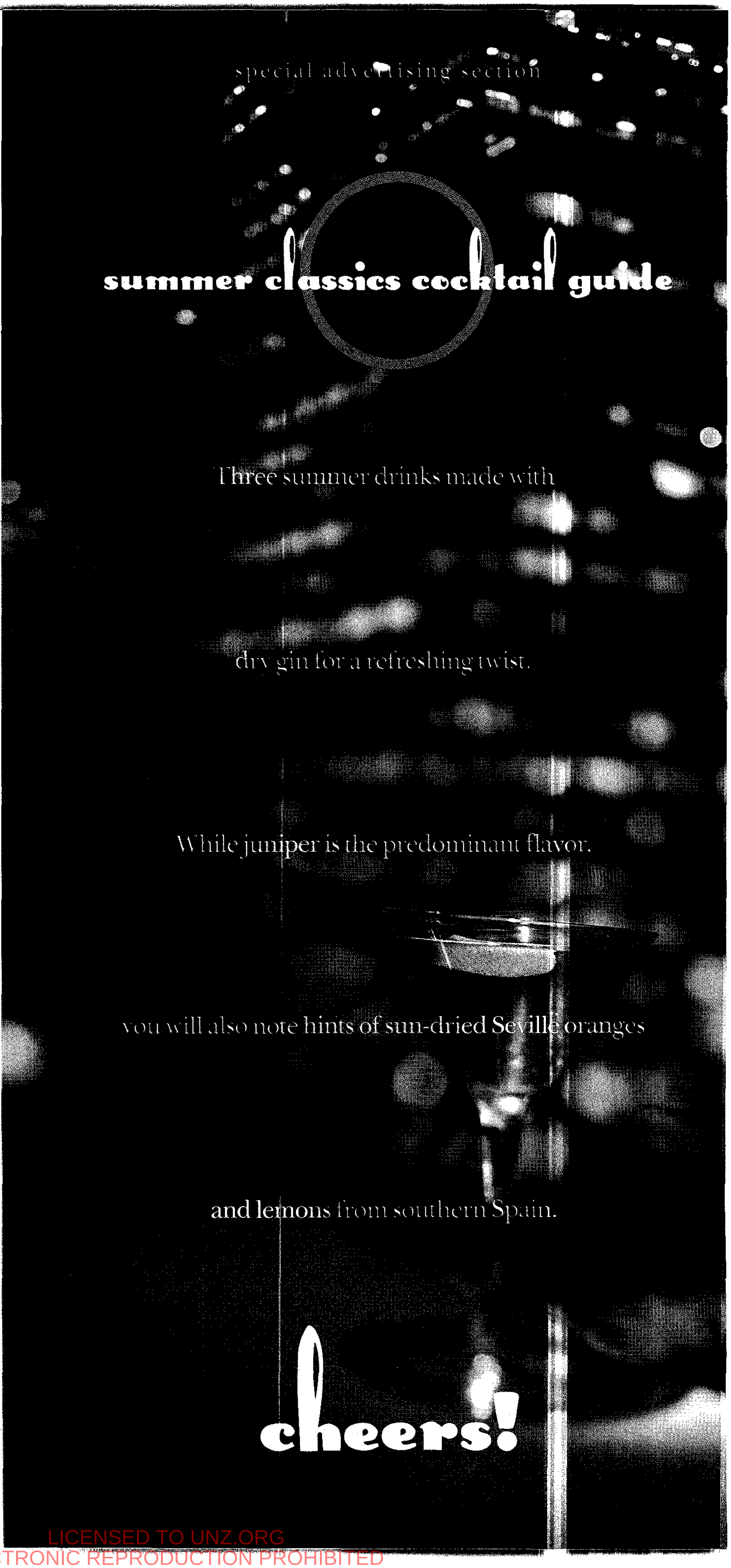
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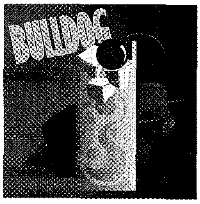
1 barspoon powdered sugar
stemmed cherry

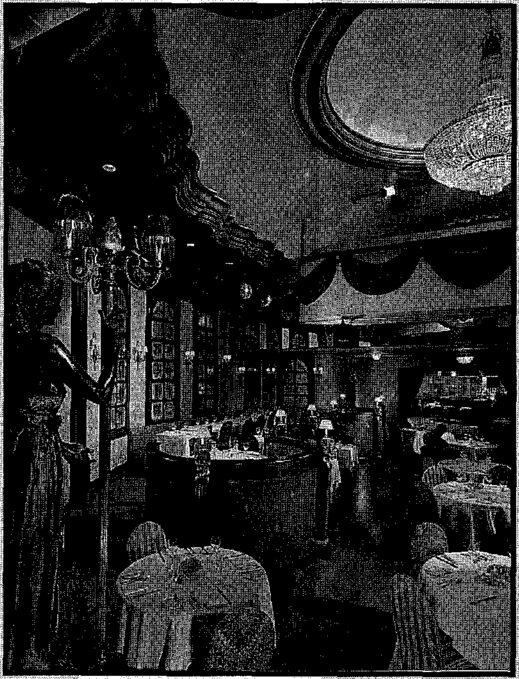
Shake well over ice cubes in a shaker, strain into cocktail glass or serve over ice in a tumbler, add cherry.

the bulldog



$1^{1/2}$ ounces Beefeater Dry Gin
$1^{1/2}$ ounces orange juice
ginger ale
stemmed cherry
orange slice

Stir juice and gin over ice in a collins glass, fill with ginger ale, garnish with cherry or orange.



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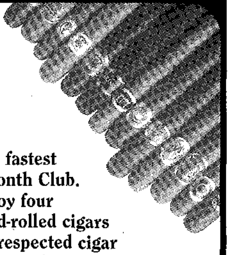

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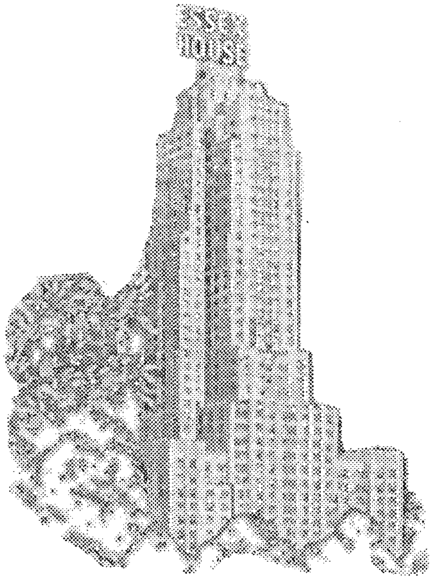

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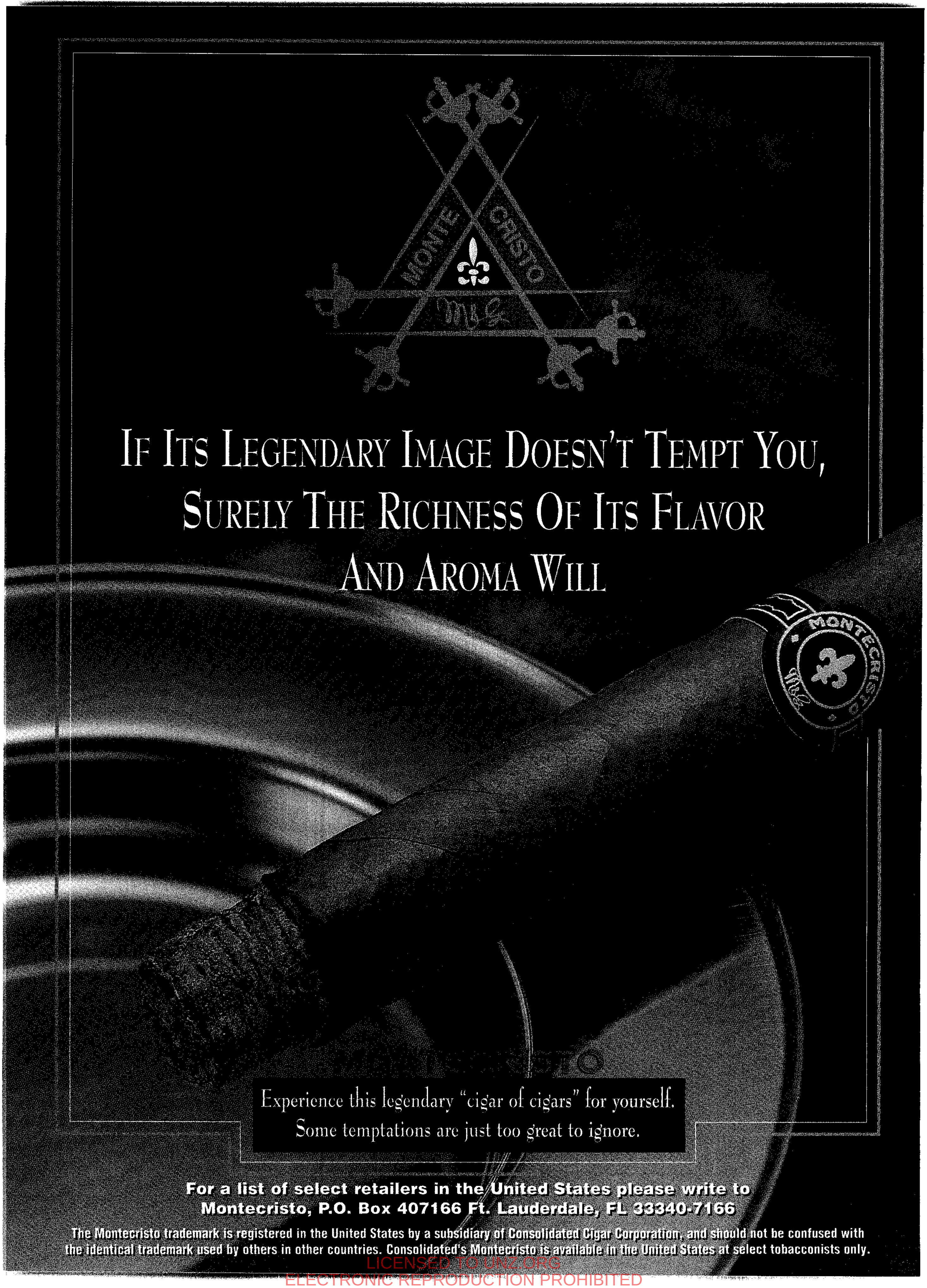

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Denby *continued from page 66*

mare—the great wilderness as a glaring, hollow space that offers little reflection of the human presence. Russell is *our* representative; he's accustomed to an urban business civilization in which the rationality of enterprise and organization keeps people accountable—or at least recognizable. But in this wasteland, no one is accountable; people feel little need to make sense or explain themselves. In his polo shirt and slacks, Russell enters a flyspecked "café," and the people hunkering over food stare at him as if he had stepped out of a Martian spaceship. Are they hostile or just indifferent? Has he become paranoid, or is he just a loser? He can't tell, and neither can we. Russell's loss of confidence is both social and metaphysical; the breakdown is complete.

Compare *Breakdown* with the typical big-scale action picture of the nineties (*The Rock, The Fifth Element*), in which everything is exaggerated or burlesqued and the shots are thrown together from nowhere to nowhere. Making his first feature, the director Jonathan Mostow doesn't overstate anything; he sticks to his business, gets us cleanly and coherently from one place to another, and pulls the line of tension taut. Since Mostow confines us to Russell's point of view, we experience each shock, each puzzling hostile situation, as he does. From the opening shots, we're immersed, emotionally and physically, in the experience onscreen. What a relief! Mostow restores the world to its normal dimensions. The movie is violent but not cartoonish or sadistic. Mostow even stages an original car chase, ending on a high trestle—a chase that comes close to fantasy but doesn't pass over into it.

The bad guys—a grisly ring of kidnappers and extortionists—are led by J. T. Walsh, the bland, puffy, unreachable American who feels no sympathy for his fellow humans. And Mostow gives us a recognizable hero, not a superman but an unremarkable (though physically fit) American male who has to take things into his own hands. When Kurt Russell does his smoky-voiced super-macho pose, in movies like *Escape From New York,* he becomes synthetic and forgettable. This time, he stays within the bounds of plausibility, and he goes through the various stages of disbelief, rage, and defiance with precision and detail. With Mostow's help, Kurt Russell reinvents the classic American myth: Violence doesn't come easily to a man of his temperament, but when pushed he will fight, and once he gets the taste of it, he becomes rather adept. *Breakdown* doesn't raise many issues; it's as lean as a pole, but it does the old forgotten movie work of convincing us that what it has to show us could actually have happened. The pleasure is made more intense by the simple realization that such a demonstration isn't likely to be repeated soon.

Children of the Revolution IS MODERATELY ENtertaining to watch, but it's bloody hell to review: The movie has been made with more love than inspiration, and no one enjoys putting down a labor of love. *Children of the Revolution* is a comedy about a fanatic—Joan Fraser (Judy Davis), an Australian Communist who believes every cliché of party ideology and who loves Josef Stalin, to whom she writes ardent letters. Joan gets called to Moscow by the great man and at the end of a drunken evening winds up in bed with him. In an excess of ardor, she kills him and has to be spirited out of the country, pregnant. Joan raises her little boy—named Joe, of course—and marries the dull, devoted Australian (Geoffrey Rush) who hangs around the party for her sake. Communism has been discredited and reviled everywhere, but Joan doesn't know it; she still carries a red flag to party rallies. Little Joe becomes a young man, and the only thing he enjoys about revolutionary activity is being arrested; the handcuffs, wielded by a pretty policewoman (Rachel Griffiths), turn him on. The movie is a comedy of twisted genes: Joe likes prisons, the place to which his father sent so many people, and he has a Stalinist drive for power and control. To his mother's horror, he joins "the fascists" and takes over the police union.

Children of the Revolution was written and directed by Peter Duncan (it's his first feature), and I wish I could say the movie hangs together. Joan is an utterly serious—even tragic—figure, but the movie keeps falling into feeble whimsy on all sides of her. Stalin, as rendered by F. Murray Abraham, is just a vain fool (the Kremlin scenes are pretty clownish all around), and the bondage eroticism never seems more than a conceit. The mix of seriousness and absurdism is hard to get a handle on, and not because anything wild or daring is going on. The movie is slow, and from time to time I fell into a stupor, depressed by the drab sets, the dead camera, the needlessly deliberate pacing of ordinary expository scenes. Some of the mock potted Australian history (newsreels, interviews, etc.) is fun, but in the end, we have little to respond to but Judy Davis's rage. Her Joan is a passionately sincere woman who notices nothing, a mixture of idealism, indignation, and stupidity. She continues to fight for the cause year after year, and though there's a trace of nobility as well as foolishness in her fury, the movie undercuts her, surrounding her with ciphers. Judy Davis furrows her brow and works like a demon. But the movie Duncan has created isn't worthy of its star. ▬

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THERE ARE PLAYS WHOSE HISTORIC INTEREST JUSTIFIES their periodic revival, especially if that interest covers both political and theatrical history. Such is the case of Clifford Odets's **Waiting for Lefty** (1935), the strongest agitprop play written in America. "An essentially lusty outcry, informed with the enthusiasm of a cheering grandstand," as Harold Clurman called it, the work was inspired by an unsuccessful strike of New York's taxi drivers. Though a product of Odets's Communist period, it is happily free from doctrinaire Marxism.

As revived by the Blue Light Theater Company under Joanne Woodward's unfussy direction, the production profits from arena staging as it plants both workers and goons among the audience surrounding an essentially bare platform, and effectively simulates a labor meeting. We are alternatingly in that rented hall and in evoked domestic or workplace situations that conjure up the backgrounds of these destitute cabbies whom the corrupt union boss and his henchmen would prevent from striking. This allows us, in the end, to join in the climactic shouts of "Strike! Strike!! Strike!!!"

The dramatic memory vignettes are simple, almost schematic, but they work. To quote Gerald Weales's *Clifford Odets, Playwright,* lack of psychological depth is no problem where "characters are not thin realistic figures but thickened-out agitprop cartoons." Yet these Depression-starved workers and their exploiters get at the essential issues in high-voltage, vaulting verbiage: We believe them as we believe a piece of electrifying newspaper reportage. A stark platform with a stool or two becomes the home of assorted human miseries: We relive the original audiences' involvement in the call to strike, their mingling with the cast as they emerged into the street charged with revolutionary ardor. Miss Woodward prefaces the short play with the actors' singing period songs of a similarly activist nature, and the device works rousingly. The performers are all solidly in character, which means that they play boldly but not hysterically. And then there is Marisa Tomei.

Although Miss Tomei blends smoothly into the ensemble, the actress, here playing two very different but equally well-etched parts, proves again what charm can do for an artist when she has it in spades. Good as Miss Tomei is in movies, it is on the stage that we need her: We must follow up that concluding "Strike! Strike!! Strike!!!" with a "Stay! Stay!! Stay!!!" especially for her.

Second strike: The cast of *Waiting for Lefty*.

Photograph by Scott Suchman.

LIKE THE SHORT STORY, THE ONE-ACT PLAY IS AN ENDANGERED species that happily refuses extinction. We enjoy it as we do all miniatures—babies, puppies—as long as they don't piddle in our laps. But a good one-acter is hard to write, in some ways more so than a full-length play. So it is comforting to have in our midst such an accomplished practitioner as David Ives, whose collection of fourteen plays, *All in the Timing,* was the source of a bill of one-acters at Primary Stages a few years back. Now it yields three of the six items in **Mere Mortals and Others,** regrettably with diminished returns. (Three newer Ives plays are also included.) Even short-distance runners, it seems, can get winded.

Russell Metheny had the near-impossible task of designing an inexpensive set that, with minor changes, would accommodate six disparate plays, and, predictably, failed. Similarly, the half-dozen actors, despite good moments, do not prove up to their multiple roles. Probably the funniest piece is *Speed-the-Play*, a David Mamet parody originally performed at a benefit honoring Mamet. Inevitably, it raises the question whether a gala in the author's presence is suited to satirical bloodletting. Furthermore, the opening speech by the emcee is here delivered by an actress in Mamet drag (an unfortunate conceit), while the rest of the cast forms an onstage audience (another unfortunate conceit). The young director, John Rando, seems to be floundering. Moreover, the emcee's initial summary of what Mamet is about proves funnier than the thumbnail versions of four of his plays that follow, possibly because the performers lack expertise.

Three of the remaining vignettes contain some cleverness, but the final pair lacks even clear objectives, either quickly veering into engulfing absurdity or bogging down in wistfulness, which isn't Ives's métier. Let's wish him prompt recovery, so he can speed the playlet back on track without fatal derailment.

DRAMA CRITICS HAVE A TENDENCY TO VIEW the latest stinker from which they are reeling out of the theater as the worst ever, which is their way of crying wolf. But staggering out of Renée Taylor and Joe Bologna's **Bermuda Avenue Triangle**—which takes place in Las Vegas and was first produced in Miami—I had a powerful feeling in the pit of my stomach that this really was the pits. Not the pretentious kind, as best represented by *God's Heart*, but the mindless kind, as best represented by, well, *Bermuda Avenue Triangle*.

This play concerns two old friends, Tess (Nanette Fabray) and Fannie (Renée Taylor), the one a comedy Catholic, the other a comedy Jew. Have you noticed how often in plays a Catholic and a Jew are teamed up for ostensibly irresistible merriment? The ladies are deposited jointly by their respective married daughters in the best condo of an expensive Las Vegas retirement community. Of course, both near-crones hate it, and berate their daughters mightily as they unpack their cardboard boxes of, respectively, Catholic and Jewish paraphernalia, and the audience members roll in the aisles like vacuum cleaners. Have you noticed how truly horrible farces always find the lowest common laugh detonators?

A comic retired rabbi welcomes the old girls (why no comic priest?), and, after the daughters return, respectively, to Los Angeles and New York, life stumbles along on Bermuda Avenue. The ladies get into trouble with a mugger and bring their would-be rescuer home. He is Johnny Paolucci, a dapper romantic who soon has everyone doing the tango and other dances, as Bermuda Avenue turns into the temple of Terpsichore. Also Aphrodite, as Johnny starts affairs with both ladies, while each mistakenly pities the other—until the rabbi and the board object to the ménage à trois: A disorderly house, it seems, is not a retirement home.

There are wonderful lines such as "I'd like to grab a handful of your ass and eat it for breakfast," but can you grab your ass and eat it, too? Or: "You know, I *think* I had a multiple orgasm. I don't *know*, because I never had a single." Or: "Your perfume drives me crazy." "I'm not wearing any perfume: It's the chicken fat." One elderly woman in the front row laughed so hard, she landed face down on the—luckily carpeted—stage. The only sure winner in *Bermuda Avenue Triangle* is the actor who was playing the mugger: Shortly before opening night, he was cut out of the show. I am perfectly willing to concede that there is theater suited to the hinterlands. Only, please, let it stay there.

PROSPER MÉRIMÉE'S NOVELLA *CARMEN* (1845) is a minor masterpiece. As A. W. Raitt rightly notes in his biography of the author, "Whatever the musical and dramatic merits of the opera, it is in its basic schema no more than an emasculated and prettified version of Mérimée's tale. What Mérimée wrote has a savage power that the more conventional picturesqueness of Bizet's adaptation cannot match." It takes Irene Worth's radiant enactment of the novella as **The Gypsy and the Yellow Canary** to set the record straight.

The 70-minute show begins with a vintage flamenco dancer, Victorio, resoundingly setting the mood to the guitar accompaniment of Arturo Martinez. Then Miss Worth's recitation takes over. The extraordinary octogenarian is the opposite of Shakespeare's Claudio: She has both youth and age, and puts them to sovereign use. Omitting the ironic introduction, she takes us directly to Jose's death-row narrative: the soldier's tale of passion, desertion, murder, and imminent hanging. Miss Worth has exemplary diction and an all-encompassing voice—also terrific expressions and gestures. She does more than just hold us in the palm of her hand: She envelops us, cradles us, and transports us to the summits of art—the writer's and the interpreter's.

As she spins out for us this tale of lost honor, thwarted passion, and dignity regained in death, she is both Carmen and Jose, both youthfully impassioned and long-livedly wise. Above all, she is transfigured by her performance and enfolds us in her transcendence: This canary is not just yellow, it is pure gold. ■

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PETER G. DAVIS

Grand Old Opera

William Christie's period-instrument orchestra, Les Arts Florissants, breathes new life into baroque with BAM's production of 'Hippolyte et Aricie.'

THE STATELY AND RIGOROUSLY STYLIZED TRADITIONS of French Baroque music theater, we're often told, may be an acquired taste for patient historicists, but the genre is permanently lost to the rest of us. Not so, judging from the fashionable audience that recently crowded into the Brooklyn Academy of Music to watch, with apparent rapture, Jean-Philippe Rameau's **Hippolyte et Aricie.** But then, the Paris-based production team—conductor William Christie with Les Arts Florissants, his famous period-instrument orchestra, and director Jean-Marie Villégier—have done much in recent years to help make Baroque opera lively and current once again. After they performed Lully's *Atys* at BAM in 1989 and proved it possible to refashion Louis XIV's favorite opera into a hit show, Christie's minstrels have been regularly welcomed back to Brooklyn, and no wonder. The connoisseur items they present with such skill and theatrical flair are unlikely ever to be seen at the Metropolitan or City Opera.

This production of *Hippolyte et Aricie* originated last September in Paris, where it was ecstatically received—unlike the turbulent reception that greeted the work at its world premiere in the same city in 1733. An audience used to Lully's musically blander, more accessible spectacles objected to the score as excessively "learned." Others hailed Rameau as "a new Orpheus," and France was again embroiled in one of those entertaining musical controversies that have divided the country over the past 800 years, from Pérotin to Boulez. Rameau eventually won the Parisians over, but he had to tone down the original score of *Hippolyte* to appease public taste, making further modifications for the revivals of 1742 and 1757.

Christie opted for the authentic 1733 version that Rameau had engraved but never heard, and the musical results were ravishing. In a note to his new Erato recording of the opera, the conductor says that his love affair with this music began when he first encountered the opera, as a student at Harvard in 1966, on a recorded performance conducted by Anthony Lewis with Janet Baker as Phèdre. Even then, Christie must have had reservations about what he heard, a heavily cut interpretation based on Vincent d'Indy's out-of-date 1900 edition. No doubt our perception of how to perform Rameau will continue to change, but for the here and now, Christie's approach sounds just about perfect, one that savors the music's pungent harmonies and sensuous textures without slighting the buoyant dance rhythms that propel the score or the supple vocal lines that shape the drama.

An even dicier proposition than getting the music right is finding ways to convince a contemporary audience that Rameau's formalized dramaturgy can still be made to work. The plot, drawn from Racine's *Phèdre,* focuses on King Thésée and his wife, whose incestuous passion for her stepson, Hippolyte, triggers the tragic events that lead up to Phèdre's suicide. We never entirely lose sight of that basic thread, but all the other elements required by French Baroque opera must also be accommodated: interfering deities, homages to the reigning monarch of the moment, comic touches, dance divertissements, and the de rigueur happy end as Hippolyte is restored to life and reunited with his beloved Aricie. Under Villégier's inventive direction and keen eye for detail, all these diverse ingredients mesh elegantly as the drama moves with easy fluidity between tragedy and wry wit. Nicolas de Lajarte's neatly proportioned sets are an understated commentary on French Bar-

Eirian James, as Diana, with Les Fragments Réunis Dance Ensemble.

Photograph by Dan Rest.

oque style rather than a lavish re-creation of it, providing a comfortably inviting space for Les Fragments Réunis Dance Ensemble to perform Ana Yepes's diverting choreography. Patrice Cauchetier's courtly costumes also make a vivid dramatic statement, especially when a dash of fantasy is needed. Even when being harassed by their elders, Mark Padmore and Anna Maria Panzarella are a charming young couple in love, although it is Thésée and Phèdre who dominate the action. Laurent Naouri poignantly conveys the King's generosity, nobility of spirit, and sense of loss, but Lorraine Hunt as Phèdre is even more outstanding. Commanding the stage with her plangent mezzo-soprano, smoldering presence, and expressive delivery of the score's nuanced musical prosody, Hunt shows us that Rameau, like all great opera composers, finally thrives best when an inspired singer takes charge.

THIS WEEK ON PBS, THE SIX-PART BBC DOCumentary profiling **The Royal Opera House, Covent Garden,** reaches midpoint. Those not yet hooked by this fascinating soap opera probably will be after watching the third installment, titled "Footfault." There's another hysterical backstage scene as a singer loses his voice at the eleventh hour and a substitute is phoned up, routed out of bed, and thrown onstage. Tense labor dramas loom as the male chorus threatens a walkout and general director Jeremy Isaacs plans a radical shake-up of the stage crew's work schedules to cut costs (tune in next week). A dancer injures a foot, and we are whisked into Emergency. As the knife descends, the officiating surgeon mumbles about the first time he saw Dame Margot Fonteyn's feet: "I couldn't believe she could stand up, let alone dance on them."

On program four, a mob of "young fogeys" marches in front of the opera house protesting nontraditionalist productions, while inside, the music director, Bernard Haitink, stares in blank disbelief at designs for Wagner's *Ring* cycle that include naked Rhine maidens, airplanes, and a collapsible car. In his office, Keith Cooper, director of corporate affairs and the hatchet man all love to loathe, plots new sackings. Cameras seem to be positioned everywhere except in the johns. We are present at board meetings, union negotiations, and an Arts Council session where Isaacs delivers his passionate aria-finale about budget cuts: "Fuck it, you can't provide the arts in this country on the basis of least-cost option; the least-cost option is no art!" His impassive audience of government apparatchiks apparently agrees with the newspaper that once branded Covent Garden "an elitist, indulgent, inefficient and preposterously expensive house of camp."

There's a great deal more, of course, but what seems to astound everyone about this superb piece of documentary filmmaking is that the director, Michael Waldman, and his crew were given unprecedented access to the house, and that all those in it are so self-absorbed and/or ego-driven that they seem to forget cameras are taking it all down. Every opera house contains a comparable cast of heroes, villains, and nutcases, but it's impossible to imagine our own Metropolitan, more secretive than a banana republic, cooperating in such a project. But I suspect that Isaacs, with his extensive background in television, knew precisely what he was doing when he threw open the doors and gave Waldman carte blanche. A warts-and-all profile of this sorely beset national treasure was sure to bring wide attention to Covent Garden and its problems while giving the house more publicity than it's had since the first theater was built on the site in 1732. And so it has. But beyond that, this is a terrific film, six hours of compulsive viewing.

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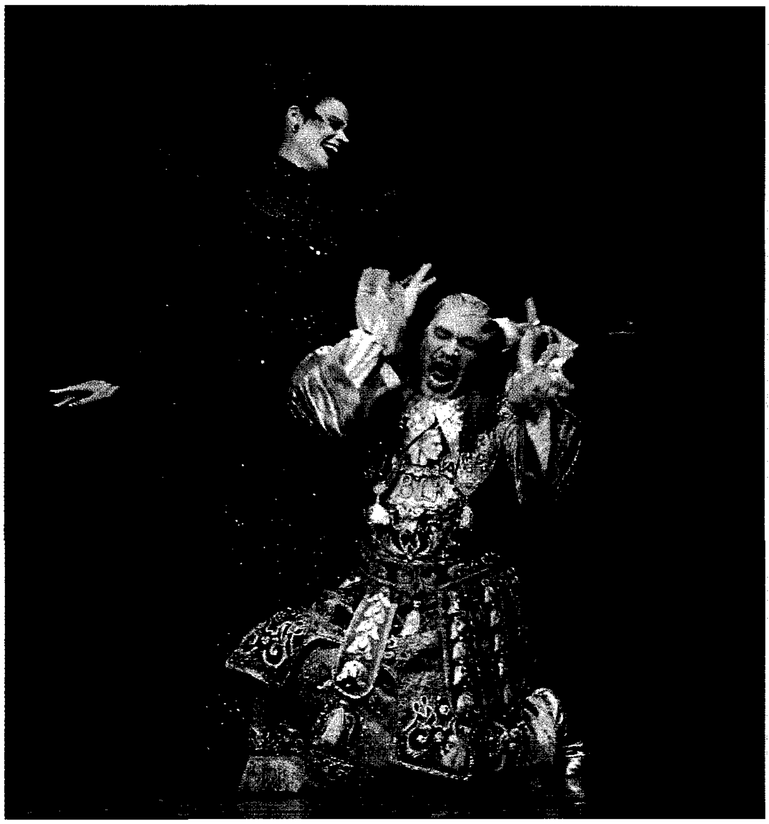
Beauty Tips

The best thing about the NYCB's classic crowd-pleaser 'The Sleeping Beauty'? Its showcasing of great dancers to watch for in the coming season.



Merrill Ashley and Andre Kramarevsky in the New York City Ballet's *Sleeping Beauty.*

Photograph by Paul Kolnik.

THE **New York City Ballet,** PERFORMING at its New York State Theater home through June 29, opened with two solid weeks of *The Sleeping Beauty.* Like *The Nutcracker,* this storybook classic earns much-needed money for the company; even people indifferent to dance like to bring their kids. True, dance devotees may be discouraged by Peter Martins's ungracious, fast-forward version of the work, which fails to evoke the ecstatic dreams promised by Tchaikovsky's score. And they may rightly feel thwarted by the absence of the varied repertory that has been a NYCB trademark. Even so, given the multiple casting of the ballet's many solo roles, this bread-and-butter programming offered a fine opportunity to see a bevy of fascinating dancers—dancers one could look forward to tracking in other assignments as the season progressed.

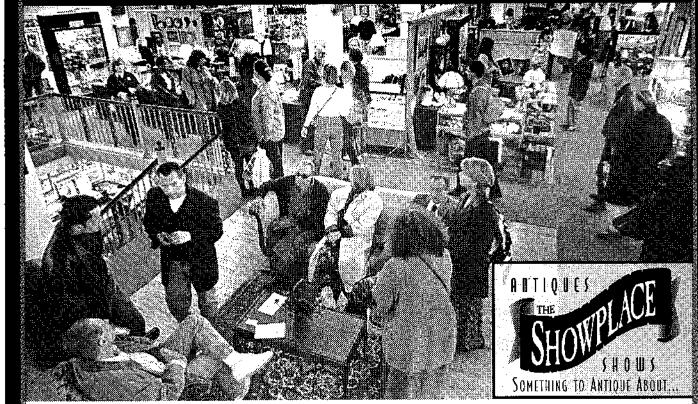
The women's roster offered extravagant riches and contrasts. Marius Petipa, who choreographed the original version of *Beauty,* was obviously an inspiration for Balanchine's conjecture that "ballet is woman." He gave *Beauty* two female leads, Princess Aurora (who appears, sequentially, as debutante, impalpable vision, and radiant bride) and the Lilac Fairy, as well as lots of dazzling soloists: fairies—each singular in temperament—come to bless the infant Aurora and an equal number of virtuosos for the wedding divertissement.

Of the several Auroras I saw, I liked the most mature and the least experienced best. Nichol Hlinka, who has been with the company for 22 years, serves as a reminder of what dancing under Balanchine was like. Her Aurora is technically secure and technically daring—an irresistible combination—musically acute, and nuanced in its dynamics. Temperamentally, Hlinka combines sweetness and avidity, a perfect blend for Aurora and one that recalls Margot Fonteyn's definitive interpretation of the role. It's ironic that Hlinka, never a special favorite of either Balanchine or Martins, steadfastly goes on displaying the NYCB's finest attributes.

Miranda Weese, who joined the company in 1993 and was made a principal just three years later, brought to her debut as Aurora the physical prowess and unassuming freshness that earned her her rapid advancement. At this early point in what could be a glorious career, she's something of an unknown quantity. Her sheer ability and authority are astonishing; her unmannered stage personality, a delight. It remains to be seen whether she'll reveal the additional qualities that distinguish a ballerina: intensity, complexity, mystery.

In the role of the Lilac Fairy, Monique Meunier, whose tenure with the NYCB has been rocky—she's been plagued by illness, weight problems, and, it would seem, a lack of effective encouragement—was by far the most glorious. Her grand height and lush body, along with her innate projection of glowing serenity and joy, make her the perfect interpreter of this benign emissary of happy endings. The utter naturalness of her movement, with its sweep and ease, banishes the artificial look to which classical dancing falls prey just as confidently as the Lilac Fairy tempers the curse of the wicked fairy Carabosse. Carabosse—in this production a glamorous villain rather than a grotesque crone—is played triumphantly by the veteran ballerina Merrill Ashley, who brings to the mime role the clarity and acute timing that have always characterized her keen-edged, musical dancing.

The small but brilliantly fashioned female solos—Martins wisely stays true to Petipa in these—showcased a number of talents the NYCB has relied on for some time (the appealing Samantha Allen, for instance). Equal opportunity in these roles was given to newer aspirants working their way up through the ranks, some



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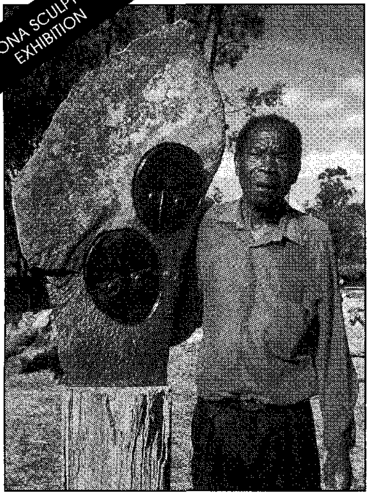

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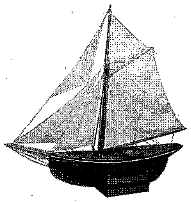

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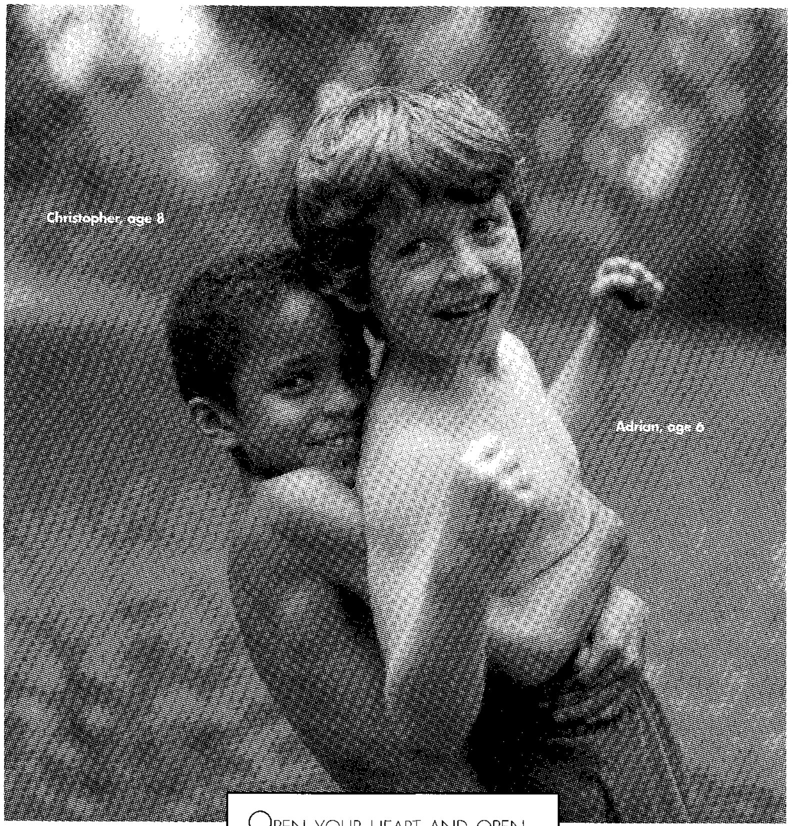

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gradually but surely, others at a more dangerous, skyrocket pace. Jennie Somogyi (queen of the slow-and-steady category) was recognized as being particularly promising even as a tense, scrawny kid in the School of American Ballet. Today her body has filled out, her legs are robustly muscled, and she is all dulcet composure. Her killer technique—catch those sideways leaps with the legs flashing open like scissors!—is thrilling. If she and her supporters once imagined she'd mature into a poetic type, they may be disappointed. Somogyi doesn't provoke elusive fantasies; she offers the satisfaction of watching a crackerjack athlete. Her NYCB prototype isn't the ethereal Allegra Kent; rather, it's the sturdy Patricia Wilde, who as a child in Canada regularly skied to school.

Prominent in the instant-star department is the 16-year-old Alexandra Ansanelli. The creation of "baby ballerinas" was a successful Balanchine practice that has become legend. Balanchine, however, had an unerring eye for talent, could fashion the roles to develop it soundly, and could coach his protégées with genius. Under Peter Martins's aegis, the maneuver seems opportunistic; journalism and a celebrity-avid public love overnight sensations. I look at Ansanelli, who demonstrates a wild courage in the face of the challenges thrown at her, and I see an undernourished, overeager teenager whose technical strength and accuracy are still uncertain and who is incapable of phrasing the choreography she performs because she's oblivious to the part stillness plays in dancing. Instead of prematurely offering her opportunities like *Beauty*'s virtuoso Bluebird pas de deux, the company would have done better to leave her in its school to mature.

Among the men, the two most noteworthy I saw—both as Prince Désiré—were distinguished not merely for their pure, strong dancing and partnering (which at the NYCB is ordinarily thought to be sufficient in itself) but for their acting. Nikolaj Hübbe is a product of the Royal Danish Ballet, a company renowned for its dramatic instincts; Peter Boal was bred from childhood in the NYCB's perfect-the-step School of American Ballet. Despite the disparity in their basic training, both are evidently convinced that every move, even the most commonplace, must be motivated. The result is persuasive—often impassioned—dancing that evolves organically as *The Sleeping Beauty* spins out its tale. Hübbe, in his mini-solo after the Lilac Fairy accords him a vision of Aurora, dances like a man whose mind and heart have been set afire. Boal makes you want to watch him when he's doing nothing more than standing in reverent attendance while his Aurora dances up a storm. These guys are out there, bless them, making fairy tales real. ■

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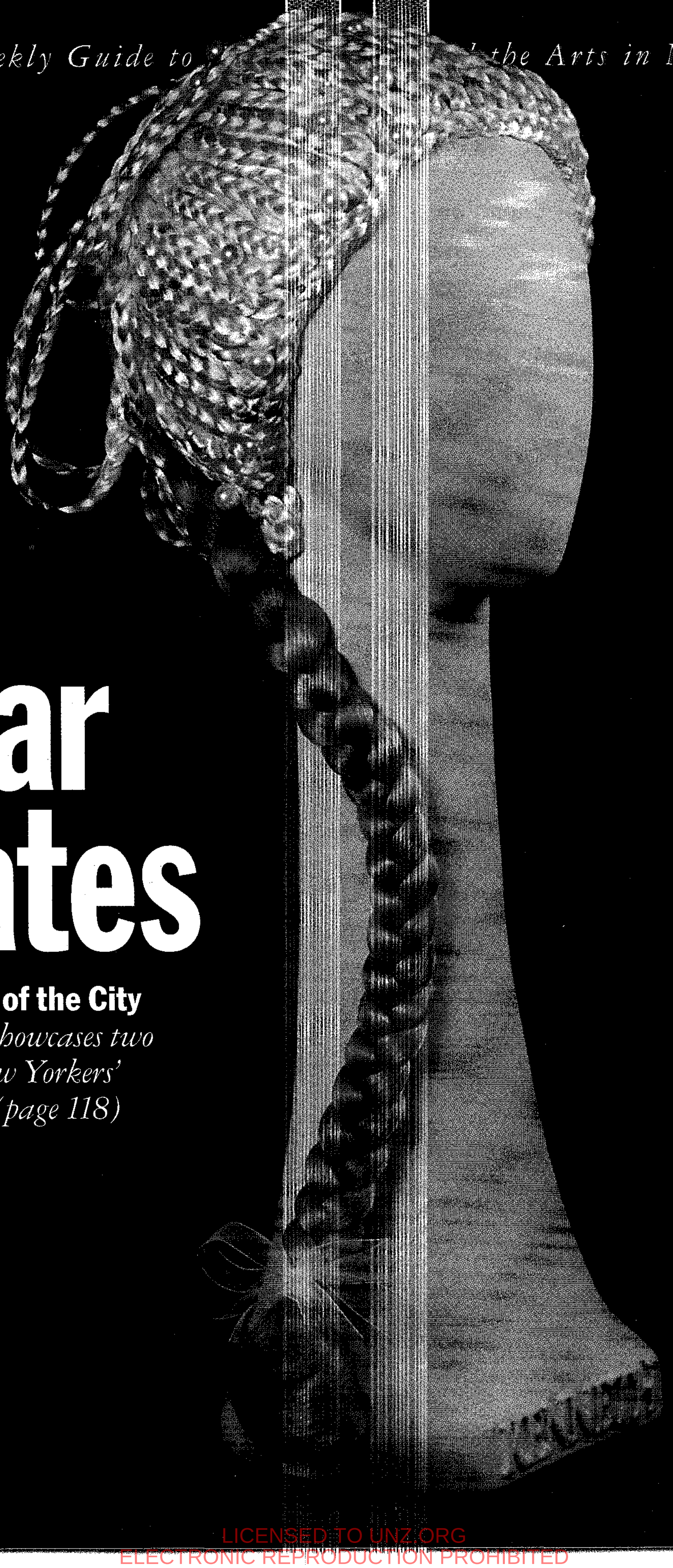
A Weekly Guide to [illegible] the Arts in New York



Altar States

The Museum of the City of New York *showcases two centuries of New Yorkers' tying the knot (page 118)*

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Carbon Copies...John Wayne...*Ponette*

Photograph by David James/Universal.

Opening *Dino*-mite!

Steven Spielberg christens the summer-blockbuster season with *The Lost World*, opening May 23. There's not much novelty to be found in the *Jurassic Park* sequel—some DNA survived; more dinosaurs are traipsing around—but Spielberg did get a little wacky with the casting. Meet your new matinee hero: beautiful *Swingers* baby Vince Vaughn.

New Films

Addicted to Love—Meg Ryan and Matthew Broderick play spurned lovers who exact revenge on their respective exes. Directed by Griffin Dunne. (1 hr. 42 mins.; R). *Opens Friday.*

All Over Me—Allison Folland is Claude, a teenager in Hell's Kitchen who grapples with her intense feelings for her best friend, Ellen (Tara Subkoff), while Ellen herself becomes increasingly involved with her thuggish new boyfriend. Directed by Alex Sichel. (1 hr. 30 mins.; R) *Angelika Film Center.*

Anaconda—Here we are on a barge in the Amazon with a documentary-film crew, and every time someone looks at the jungle he or she gets attacked by something. A couple having sex is set upon by a wild boar; an anthropologist hopping into the water gets a poisonous beetle in his mouth. All preparatory, of course, to the appearance of the Big Guy, a 40-foot anaconda, thick as an elephant's leg and flexible as a slinky. It leaps up into trees and pulls people down and eats more than Bruce the shark in *Jaws.* The characters have been created as types that will appeal to urban audiences—black and Hispanic heroes, a snooty brit, and, as a villain, Jon Voight as a boss white man who kills and deceives. *Anaconda* is almost unimaginably bad, but at least it's short—a mere 90 minutes. (Denby; 5/5/97) (1 hr. 30 mins.; PG-13) *Orpheum 7; 84th Street; Nova.*

Anna Karenina—Sophie Marceau stars in this adaptation of Leo Tolstoy's epic. (1 hr. 30 mins.; PG-13) *Paris Theater; Beekman.*

Austin Powers—Mike Myers stars as Brit supersleuth of some sort who was cryogenically frozen in the sixties; now thawed out, he can't negotiate modern life. (1 hr. 27 mins.; PG-13) *Village Theatre VII; 19th Street East; Murray Hill Cinemas; Sutton; Orpheum 7; Lincoln Square; Brooklyn Heights.*

Brassed Off—Ewan McGregor and Pete Postlethwaite star in this drama about Scottish miners who face the closure of their mine and the collapse of their surrounding hometown. (1 hr. 47 mins.; R). *Opens Friday.*

Breakdown—See David Denby, p. 66. (1 hr. 53 mins.; R) *Waverly; 19th Street East; 34th Street Showplace; Astor Plaza; First & 62nd St. Cinema; Orpheum 7; 84th Street; New Coliseum; Nova; Olympia Theatre; Brooklyn Heights.*

Broken English—A young Croatian woman, in defiance of her overprotective father, falls in love with a Maori waiter. Directed by Gregor Nicholas. (1 hr. 30 mins.; NC-17) *Angelika Film Center.*

★A Brother's Kiss—Made from his own play by Seth Zvi Rosenfeld, this is about two white brothers growing up in East Harlem. The older and tougher Nick Chinlund raises his kid brother Michael Raynor but then when they are both grown up, falls apart and becomes dependent on him. This fervently written little movie about the disintegration of the city is brilliantly acted by a large, streetwise cast, including Cathy Moriarty, Michael Rapaport, John Leguizamo, and Marisa Tomei. (Denby; 5/12/97) (1 hr. 32 mins.; R) *Chelsea.*

Chasing Amy—There are a couple of wild erotic monologues and some very funny riffs in Kevin Smith's latest, which is the story of a love affair between two comic-book artists—Holden (Ben Affleck) and Alyssa (Joey Lauren Adams), who is a lesbian. Holden, it turns out, can deal with the lesbianism but not with certain other erotic events in Alyssa's past. Yet despite its uproarious carnal humor and knowledgeable reporting on the comic-book scene, the movie becomes rather trying: What could have been a good dirty lyric on the evanescence of love turns rather turgid and emotionally explicit. (Denby; 4/21/97) (1 hr. 45 mins.; R) *Angelika Film Center; Chelsea; Eastside Playhouse; Orpheum 7; Lincoln Square.*

A Chef in Love—The epic love story between a master French chef and a Georgian princess. Directed by Nana Djordjadze. In French with English subtitles. (1 hr. 35 mins.; PG-13) *Screening Room; Carnegie Hall Cinema.*

Children of the Revolution—See Denby, p. 66. (1 hr. 42 mins.; R) *Village East; 62nd and Broadway.*

Commandments—Having lost his wife, job, and home, a frustrated Manhattanite (Aidan Quinn) sets out to break each of the Ten Commandments. Written and directed by Daniel Taplitz. (1 hr. 27 mins.; R) *Chelsea.*

Crash—In the opening scene, Catherine (Deborah Kara Unger) slowly leans forward, stimulating a nipple into erection against a cold, cold surface while getting worked on from behind and below by some man we don't yet know. Later, in bed, Catherine narrates the events to her husband, James Ballard (James Spader), who entertains her with *his* day spent dallying. The two of them use the narrated acts to stimulate their own lovemaking. On the road, Ballard crashes into a doctor, Helen Remington (Holly Hunter), whose husband dies in the crash. The two crash victims then meet in the hospital, and thereafter things turn increasingly automotive, what with the couple fornicating in the mangled cars and then attending a crash derby in which the man who made love to Catherine—Vaughn, his name is—restages the death of James Dean. Vaughn gets Ballard hooked, and since Ballard wants Catherine to be happy—there's some romantic Tristan-and-Isolde-ish feeling in their linked death wish—the two of them take part in wild rides around town. This is an extremely controlled piece of filmmaking, without an ugly or discordant shot anywhere, but it's too remote and specialized to be of more than passing interest. Directed by David Cronenberg. (Denby; 3/24/97) (1 hr. 40 mins.; NC-17) *Angelika Film Center.*

★The Daytrippers—A suburban woman (Hope Davis) happily married to a New York publishing executive (Stanley Tucci) discovers a mysterious love letter in her husband's things. Is he having an affair? With her dissatisfied parents, her bickering sister, and her sister's boyfriend improbably in tow, she searches through Manhattan for her hus-

"Cue" cover photograph courtesy of the Museum of the City of New York.

band, who seems to be spending the day with his lover. Writer-director Greg Mottola shares with David O. Russell, the director of *Flirting With Disaster,* a satiric, picaresque style—loosely inclusive, chatty, naggingly funny. It takes us a while to realize what the film is about—that the mother and her two daughters are the center of it. Mottola also shares with Russell a penchant for working very close to embarrassment. Both directors put people we like on the screen and then force them to make fools of themselves. In its small way, this New York independent movie is very penetrating. See it for Campbell Scott as a cruising novelist, Parker Posey as the sister, and, as Posey's boyfriend, Liev Schreiber, playing a painfully self-conscious prig who discovers, as he talks his way into trouble, the abyss opening at his feet. (Denby; 4/21/97) (1 hr. 27 mins.; NR) *Village East; Sutton; Lincoln Plaza Cinemas.*

The Designated Mourner—David Hare's adaptation of the Wallace Shawn play about the cultural elite. With Mike Nichols, Miranda Richardson, and David de Keyser. (1 hr. 40 mins.; NR) *Angelika Film Center.*

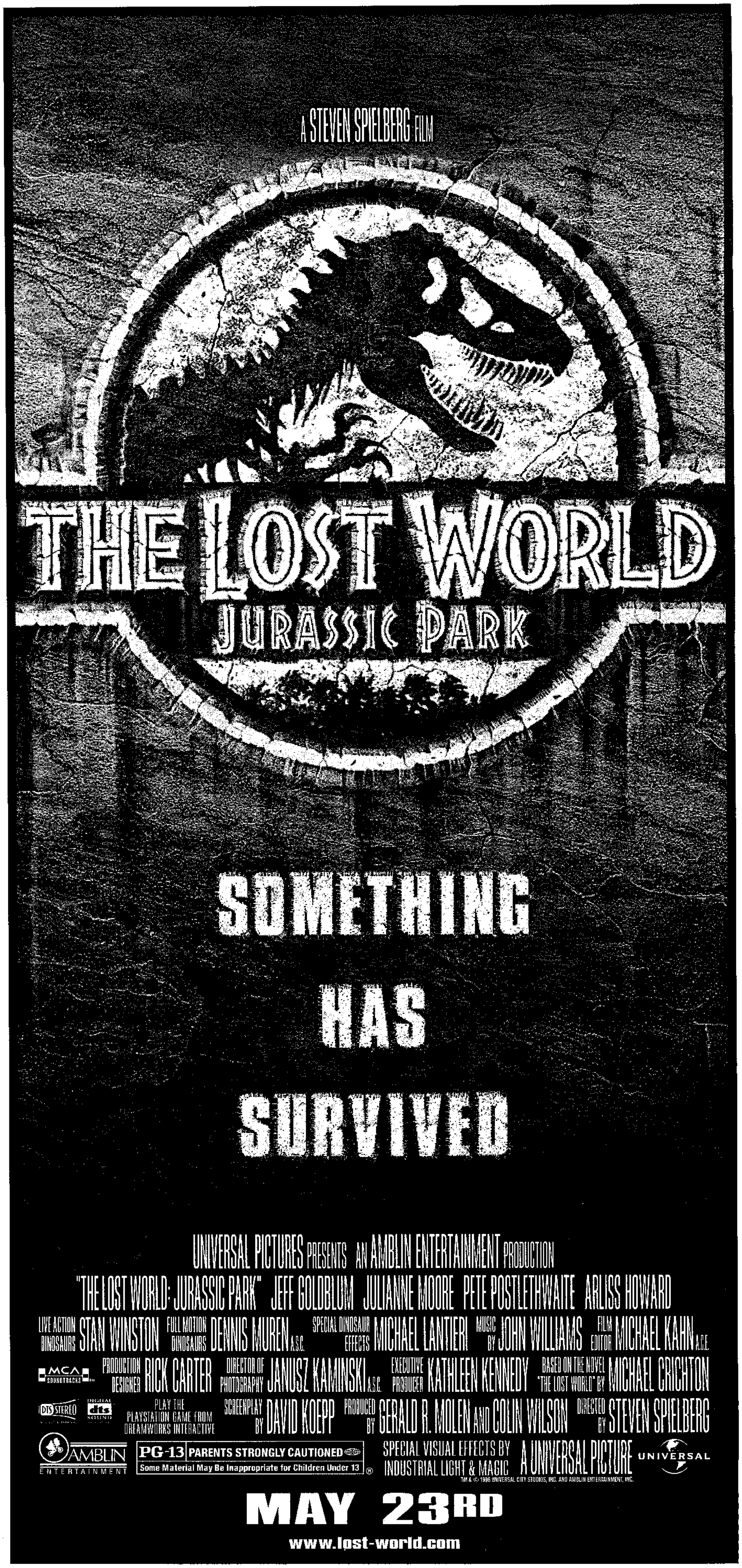
Diary of a Seducer—A young woman (Chiara Mastroianni) borrows a copy of Kierkegaard's novel *Diary of a Seducer,* which begins to affect her—and everyone who comes into contact with it—strangely. Written and directed by Daniele Dubroux. (1 hr. 35 mins.; NR) *Lincoln Plaza Cinemas.*

★**The English Patient**—Based on Michael Ondaatje's award-winning 1992 novel, this film is filled with images of great intensity—a fine poetic fervor—and also moments of great generosity and tenderness. The director, Anthony Minghella, is drawn to the erotic and spiritual allure of flesh, the texture of sand and rock and sky; he is drawn with equal force to the power of mercy. In Italy, in October 1944, the French-Canadian nurse Hana (Juliette Binoche) tends, in his final days, a mysterious "English patient" whose body was horribly burned when he was shot out of the sky by the Germans. The patient (Ralph Fiennes) is actually not English but a Hungarian count. Before the war, Count Almasy had led a party of European explorers and mapmakers in the Sahara—a highly fashionable and educated group, including the crisply articulate married beauty Katharine Clifton (Kristin Scott Thomas). As Almasy lies dying in Italy, he recounts to Hana the story of his passionate affair with Katharine, which brought ruin on everyone. The Italian scenes, however, are not merely a frame for the flashbacks: The two places, Tuscany and North Africa, stand as equals, each with its own stamp of pleasure and fear, each with its own visual motifs and characteristic life. What fuses the separate parts is nothing less than the varieties of love—erotic love, the pleasures of companionship, and even healing as vocation. After an embarrassingly masochistic performance in *Strange Days,* Ralph Fiennes has recovered his spirits; his count is a formal and demanding fellow, witty but not good-humored. As Katharine, Kristin Scott Thomas has a bladelike finesse and strength. She provokes Fiennes, teases his rigid formality, and she is provoked herself, stirred by something proud and romantic in his nature. After a very tense and even wounding dance of flirtation, these two make love, and we can see that the freedom of the screen—so much derided recently—actually means something. (Denby; 11/25/96) (2 hrs. 39 mins.; R) *Embassy 2–4; Lincoln Plaza Cinemas.*

Fathers' Day—See Denby, p. 66. (1 hr. 50 mins.; PG-13) *Village Theatre VII; Chelsea; Murray Hill Cinemas; Criterion Center; New York Twin; Lincoln Square.*

Ground Rules:

These brief reviews, where noted, are condensed versions of reviews by David Denby…A ★ denotes a current release that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element…Reviews are followed by the Manhattan theaters where the film is playing.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Female Perversions—A successful woman falls prey to her many neuroses and wanders into various affairs. Based on the nonfiction book by psychoanalyst Louise J. Kaplan. Directed by Susan Streitfeld. (1 hr. 43 mins.; R) *Quad Cinema.*

Fetishes—Nick Broomfield's documentary about Manhattan's S&M underworld. (NR) *Cinema Village 12th St.*

The Fifth Element—About everything and nothing, *The Fifth Element* is the dream project of the noisily ungifted French director Luc Besson, a man trying awfully hard to make American "event" movies; Besson imagines that the way to make them is to put every goddamn thing in the world into them. The movie is set (mostly) in the twenty-third century, and one of its few successful elements is an animated version of a future Manhattan, with traffic whizzing through the air at many different levels and fast-food stands suspended from the sides of buildings way up high, maybe a mile from the ground. Bruce Willis is the master of this high-flown chaos; he does his hairy-ape prole-Everyman thing, and he's very good at it—relaxed, modest, with that familiar smirk that says, "I'm ready for anything." Willis plays some sort of defrocked special agent reduced to driving a cab, and into his lap a falls beautiful female creature who has been restored from DNA. At the same time, great actors stand around projecting bits of business into a void—Ian Holm, fussing and giggling as a benevolent priest, and Gary Oldman, straight hair flapping to the side like Hitler's, vamping the camera in ecstasies of nastiness. Except for Willis, *The Fifth Element* is a carnival of geeks, and though a few moments are funny, you may feel an immense weariness, as if lead weights had been attached to your eyelids. (Denby; 5/19/97) (2 hrs. 7 mins.; PG-13) *Village Theatre VII; 19th Street East; Murray Hill Cinemas; Criterion Center; Gemini; Orpheum 7; Lincoln Square; New Coliseum; Olympia Theatre; Plaza Twin; Plaza .*

Flamenco—Director Carlos Saura assembled 300 singers, dancers, and musicians in his love letter to the Spanish dance. Cinematography by Vittorio Storaro. (1 hr. 40 mins.; NR) *Quad Cinema; Lincoln Plaza Cinemas.*

★**Grosse Pointe Blank**—John Cusack plays a criminal—a professional assassin—who goes home to his ten-year high-school reunion and picks up with Minnie Driver, the girl he abandoned on prom night. The premise is no more than a joke, but it's a good joke. In the opening scene, Cusack stands at a hotel window, busy shooting someone, while at the same time, his secretary (played by his sister Joan) reads him a letter over the telephone. The comic point is that Cusack's character, Martin Blank, conducts himself as though he had a completely normal job. Martin has pushy clients, he has supply problems, and he has rivals who want to dominate him. He botches a couple of jobs; his heart is no longer in it. Depressed, and worried that he has chosen the wrong line of work, Martin goes to a shrink, the great Dr. Oatman, who is very frightened of his troubled patient. That John Cusack was likable became as clear as early as *Say Anything;* that he was a terrific film actor became obvious in *The Grifters.* Now it's evident as well that he knows how to be a movie star. With his long, pale face and small mouth, Cusack can look like a degenerate or a choir boy, and his smoky voice has surprising registers. He's very adroit with tiny, rapid shifts of mood, from mild mockery to sweet literalness and then back again. *Grosse Pointe Blank* is as funny as *Get Shorty* and as hip as *Pulp Fiction,* though not as sleek and high-powered as the first or ostentatiously ironic as the second. It's a real charmer—a dark comedy that is too romantic and affectionate to be called black. Directed by George Armitage. (Denby; 4/28/97) (1 hr. 47 mins.; R) *Village Theatre VII; 19th Street East; 34th Street Showplace; Cinema I, II, Third Ave.; Embassy 2–4; 86th Street East; 84th Street.*

★**Irma Vep**—Like Truffaut's *Day for Night,* this is a movie about the making of a movie. Jean-Pierre Léaud, who starred in Truffaut's *The Four Hundred Blows,* plays the (fictional) director René Vidal, a fading genius who has been asked by French TV to undertake a hopeless project—a remake of the French silent classic *Les Vampires.* Directed by the legendary Louis Feuillade, *Les Vampires* is about a gang of cat burglars led by the music-hall performer Irma Vep (an anagram of vampire). Vidal, whose hyperintellectual meanderings suggest a second-string Jean-Luc Godard, wants to recapture Feuillade's simplicity and poetry. He casts as Irma Vep not a French actress but the star of Hong Kong quickie action movies (Maggie Cheung, a real hong Kong star), who he thinks has the grace to play the role. A sensible professional actress and good sport, Maggie is willing to do whatever is asked of her, but the poor girl gets thrown into a bog of Parisian vanity and incoherence. René cannot explain what he wants; trying for Feuillade's magical plainness, he produces only weird, dead footage, "an image of an image." Olivier Assayas, who both wrote and directed, keeps the personal and professional disasters moving at an extraordinary pace, and the movie becomes a kind of comedy of catastrophe. Assayas is a whiz with the movie camera: People pass in and out of the frame, and we hear fragments of conversation, only to pick up other conversations as the camera moves around or circles back to people seen earlier in the shot. (Some of these virtuoso shots rival the best of Robert Altman's work.) Assayas seems to be getting at widely shared character flaws—egotism and vanity as well as intellectual pretension substituting for creativity. From the evidence of *Irma Vep,* making a movie in France these days is like going to a very bad party. (Denby; 5/5/97) (1 hr. 36 mins.; NR) *Film Forum.*

The Jungle Book—A live-action adventure based on Rudyard Kipling's Mowgli. (1 hr. 28 mins.; G) *Village East; Guild 50th Street; Gemini; Lincoln Square.*

Kama Sutra—Two women in ancient India—one queen, the other slave—compete for the king's love. Directed by Mira Nair. (1 hr. 54 mins.; NR) *Angelika 57.*

★**Kolya**—The hero of this loving and touching Czech film—set in 1988, only a year before the Velvet Revolution—is Franta (Zdenek Sverak), has lived with dismay for so long that he remains, to the very end, blind to the signs that the Soviets are losing their grip. Completely broke, Franta agrees to marry, for good money, a Russian woman who needs Czech papers. As soon as the wedding comes off, however, Franta's wife flees Prague for a lover in West Germany; she leaves behind a 5-year-old boy, Kolya, who speaks nothing but Russian. The great seducer and eternal bachelor—a man who calls one married woman after another at night, looking for an absent husband—is reduced to giving baths to a lovelorn child he can't speak to. The movie, of course, is a comedy of male selfishness, a Czech version of *Kramer vs. Kramer,* though made with a finer, lighter touch and an absence of obvious sentiment. (Denby; 2/10/97) (1 hr. 50 mins.; PG-13) *Screening Room; First & 62nd St. Cinema; Lincoln Plaza Cinemas.*

★**La Promesse**—In this extraordinary Belgian film, two brothers with a background in documentary filmmaking—Luc and Jean-Pierre Dardenne—dig so deeply into a specific scene that one sees its very bones and arteries. Roger (Olivier Gourmet), an unemployed factory worker, runs a scam operation in illegal foreign workers. His chief assistant and disciple is his 15-year-old son, Igor (Jérémie Renier), whom he desperately loves and furiously dominates. Rushing about madly, the two men bring Turks, Romanians, Croats, and Africans into the country and charge them rent to live in abandoned housing; they rip them off and exploit them any way they can, and then, when things get too hot, turn some of the workers over to the police. When an African worker falls and injures himself badly (he may be dying), Igor wants to take him to the hospital, but Roger, fearing that the police will close down his operation, forces the kid to help him bury the still-living man in cement. At first, Igor conceals the gruesome death from the African's wife, a proud and beautiful woman carrying a little baby in a sash. At the same time, he tries to help her escape the awful fate her father has devised for her, but she doesn't want help—she's off in her own world of magic and ritual, seeking answers from the entrails of chickens

Opening
Last Rites

In Jacques Doillon's quietly devastating 'Ponette,' 4-year-old actress Victoire Thivisol (left) plays a child who cannot accept the passing of her mother and whose grief is only exacerbated as she begins to understand death. Opens May 23.

Photograph courtesy of Arrow Releasing Inc.

in the middle of this grey-souled Belgian industrial wasteland. The movie chronicles the beginnings of moral feelings in a boy whose instincts are almost always larcenous—a transformation that forces a break with the father who loves him. The Dardenne brothers use a handheld camera, and much of the film has a hustling, caught-on-the-run quality; we see little acts of desperation and pleasure as people exchange money or rush down obscure corridors. And because the picture is so brazen and energetic, it is never depressing. (Denby; 5/19/97) (1 hr. 33 mins.; NR) *Quad Cinema; Lincoln Plaza Cinemas.*

Liar Liar—Jim Carrey is a Los Angeles legal hotshot, manipulative and dishonest, who has broken up with his wife (Maura Tierney). His little boy (Justin Cooper), lonely for Dad and often betrayed, makes a wish on his 5th birthday—that Dad be unable to tell a lie for 24 hours. The movie works toward reconciliation: Dad will admit he honestly loves his little boy. Unfortunately, Jim Carrey as a loving dad is more frightening than Jim Carrey as an absent father. He's so demonically demonstrative with young Cooper that he nearly eats the kid alive. Someone has to get Carrey to take it down a notch or two. (Denby; 4/7/97) (1 hr. 26 mins.; PG-13) *Art Greenwich Twin; 34th Street Showplace; Chelsea; National Theatre; 86th Street; First & 62nd St. Cinema; Lincoln Square; Metro Cinema.*

The Lost World—The sequel to *Jurassic Park*, wherein some surviving dinosaurs roam free. Directed by Steven Spielberg. (2 hrs.; PG-13). *Opens Friday.*

Love! Valour! Compassion!—The adaptation of Terrence McNally's Tony-winning play about the enduring friendships among eight gay men. Directed by Joe Mantello. (1 hr. 50 mins.; R) *Village Theatre VII; 19th Street East; Cinema I, II, Third Ave.; Lincoln Square.*

Murder at 1600—Wesley Snipes is a D.C. detective who investigates a White House homicide. With Diane Lane and Alan Alda. Directed by Dwight Little. (1 hr. 48 mins.; R) *Chelsea; Criterion Center; Orpheum 7; 84th Street.*

Night Falls on Manhattan—Andy Garcia stars as a Manhattan D.A. who uncovers widespread corruption in the justice system. Directed by Sidney Lumet. (1 hr. 36 mins.; R) *Waverly; 34th Street East; Chelsea West; 72nd St. East; UA East; Lincoln Square.*

Nowhere—The final installment in Gregg Araki's "Teen Apocalypse Trilogy." With James Duval, Kathleen Robertson, and Jeremy Jordan. (1 hr. 25 mins.; R) *Quad Cinema.*

Ripe—Two young girls, recently orphaned, come of age while hiding out on an army base. Directed by Mo Ogrodnik. (1 hr. 33 mins.; NR) *Village East.*

Romy and Michele's . . . —Lisa Kudrow and Mira Sorvino play two slackerish young women who decide to attend their high school reunion in spite of having accomplished nothing. With Janeane Garofalo. Directed by David Mirkin. (1 hr. 31 mins.; R) *Village East; 19th Street East; Murray Hill Cinemas; Crown Gotham; Embassy 1; 86th Street East.*

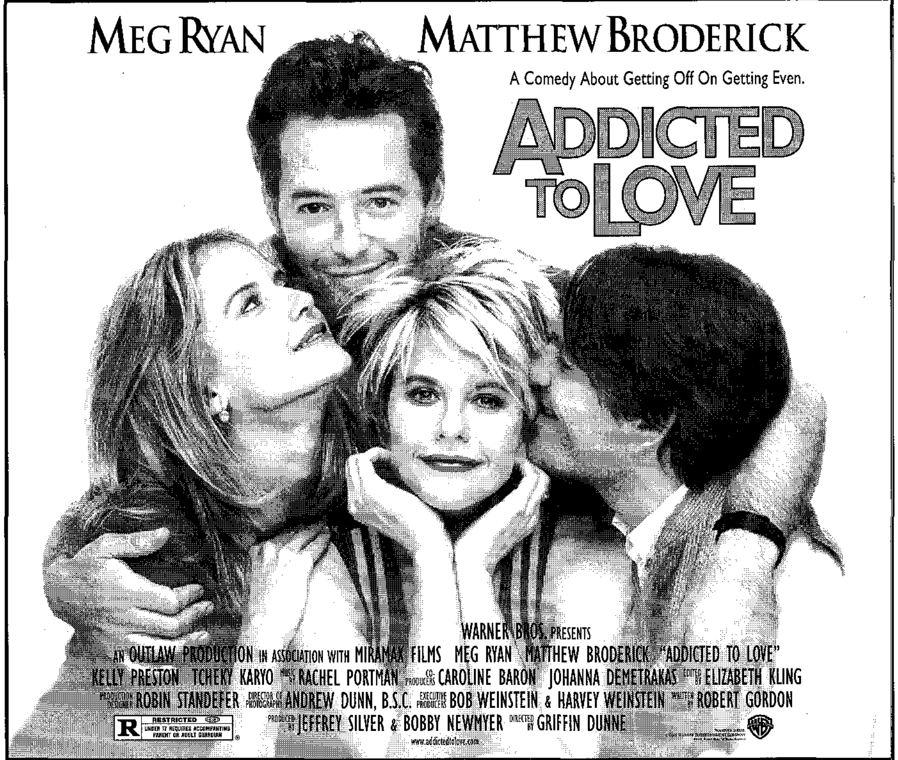
Sprung—Terrified at the prospect of losing their best friends Clyde and Adina to couplehood, Montel (Rusty Cundieff) and Brandy (Tisha Campbell) decide to band together to sabotage the relationship. Written and directed by Cundieff. (1 hr. 58 mins.; R) *Village East; Chelsea; Criterion Center; Manhattan Twin; New Coliseum; Nova.*

The Saint—Director Phillip Noyce, who should know better, has given himself over to an obvious attempt to revisit the 007 genre, with Val Kilmer in the would-be franchise role of a charming but "cold" orphan who has become an inscrutable master thief and seducer. Produced on a monstrous scale, *The Saint* is mainly an endless chase with some striking use of Moscow backgrounds and some nastily energetic Russian and Eastern European actors. (Denby; 4/21/97) (1 hr. 54 mins.; PG-13) *Chelsea; First & 62nd St. Cinema.*

Twin Town—Llyr Evans and Rhys Ifans play two brothers who exact revenge on a local businessman who refuses to dole out workman's comp to their ailing father. Directed by Kevin Allen. (1 hr. 43 mins.; NR) *Village Theatre VII.*

Underworld—Denis Leary stars as a man out to avenge a brutal assault on his father. Directed by Roger Christian. (1 hr. 35 mins.; R) *Village East.*

"EXTREMELY FUNNY!
Meg Ryan is a dazzling delight. Matthew Broderick is irresistible."
- Susan Granger, SSG SYNDICATE / AMERICAN MOVIE CLASSICS



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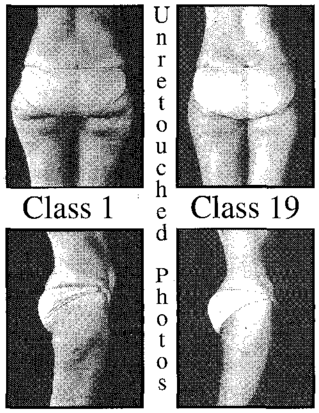

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The Van—Two unemployed Irishmen start a fish-and-chips business, and endanger their friendship in the process. With Colm Meany. Written by Roddy Doyle. Directed by Stephen Frears. (1 hr. 36 mins.; R) *Angelika Film Center; Cinema I, II, Third Ave.; Regency.*

★**Volcano**—The least morbid, most high-spirited and entertaining example of a very rum genre. In this movie, such disaster-film clichés as the Warning Signs of Catastrophe are almost comical: subterranean rumblings, odd emissions of heat from below, and a rather overinsistent gurgling, as of a stew pot gone mad. Banter is the universal style. The guys furiously building the city's controversial subway argue with the head of Office of Emergency Management, Mike Roark (Tommy Lee Jones); and Roark, in turn, ribs his lieutenant, a swift-talking joker (Don Cheadle) who mans the control center in a turned-around golfer's cap. When a seismologist, Dr. Amy Barnes (Anne Heche), shows up, she and Roark appear to be flirting. When the volcano blows, the sight is almost pretty, like a *son et lumière* show that has gone bizarrely over-the-top: Enormous columns of red flame shoot up in the night, and lava bombs are flung aloft like flaming cannonballs in an old medieval-siege movie. Director Mick Jackson and screenwriters Billy Ray and Jerome Armstrong make a pass at promoting multicultural harmony: There's a Korean doctor who selflessly wears herself out attending the injured, and a cocky, pain-in-the-ass African-American who antagonizes a white policeman, gets himself arrested, but then, when released, pulls himself together and joins in the effort to save the city. *Volcano* offers the healing catastrophe: That lava flowing down Wilshire may be the new melting pot. (Denby; 5/12/97) (1 hr. 44 mins.; PG-13) *Village East; Chelsea West; Ziegfeld; 86th Street; First & 62nd St. Cinema; Lincoln Square; Metro Cinema; New Coliseum; Plaza Twin; Plaza .*

Data

Repeat Offenders

As if the decision to see *Dante's Peak* or wait for the equally destructive *Volcano* didn't cause moviegoers enough torment, this week brings two romantic comedies that are just as remarkably similar. In *Addicted to Love* (opening May 23), Meg Ryan and Matthew Broderick play spurned lovers who exact revenge upon their respective exes, who themselves are in the throes of a torrid love affair. In *Sprung* (which opened May 14), Paula Jai Parker and Joe Torry play two callow singles who conspire to bust up their respective best friends, who are engaged in a torrid love affair. Regrettably, the only discernible difference between the two movies is the obvious one—Ryan and Broderick are hopelessly white.

Love hurts: Parker fesses up, top; Broderick and Ryan conspire, above.

ADDICTED TO LOVE	***SPRUNG***
The action begins when Ryan and Broderick collide, have a one-night stand, then promptly forge a contentious alliance.	Parker and Torry hook up at a party, have a one-night stand, then forge a contentious alliance.
Ryan and Broderick initially limit themselves to spying, but quickly graduate to such nefarious activities as planting evidence of infidelity on the part of Ryan's ex.	Parker and Torry begin by decrying couplehood and predicting likely future dilemmas, then hire a call girl to seduce Parker's best friend.
Broderick's ex dumps Ryan's ex.	Parker's best friend dumps Torry's best friend.
Ryan's licentious nature signified by tight black garb, a motorcycle, and raccoon eyes.	Parker's recklessness signified by streaks of purple lipstick, lots of synthetic fabrics, and an endless array of wigs.
Ryan's earnest competitor dresses like a communicant and eschews makeup.	Parker's earnest best friend favors earth tones and demure business attire.
Broderick is always one step behind Ryan.	Torry is slow on the uptake.
After successfully executing their plan, Ryan and Broderick face a crisis of conscience.	After their best friends split up, Parker and Torry face a crisis of conscience.
Ryan and Broderick pool their resources, reunite their exes, and realize that they were meant to be together all along.	Parker and Torry right their wrongs, reunite their best friends, and get married.

Warriors of Virtue—A live-action adventure about a young American boy who finds himself transported to the magical land of Tao, where he must battle the forces of evil. Directed by Ronny Yu. (1 hr. 42 mins.; PG) *Chelsea; Criterion Center; First & 62nd St. Cinema; Orpheum 7.*

★**When We Were Kings**—In 1974, Don King promoted a world-heavyweight championship fight in Zaire, the famous "Rumble in the Jungle." For the heavily favored George Foreman, Zaire was just a place to earn $5 million, but for Muhammad Ali, fighting to reclaim the title stripped from him when he refused induction into the Army during the Vietnam War, the event was a defining moment. The young music documentarian Leon Gast went to Zaire to shoot the performance and returned with 300,000 feet of film. After years of struggle, he finally pulled the footage together with help from producer-director Taylor Hackford, who shot fresh interviews with Norman Mailer and George Plimpton, both of whom covered the fight. Even people who hate boxing will be held by the intensity of the human drama. Watching Muhammad Ali spin and wheel, we can only mourn the brilliant young man who martyred himself to his love of glory in the ring. (Denby; 2/24/97) (1 hr. 32 mins.; NR) *Screening Room; 59th Street East.*

Manhattan

Below 14th Street

Angelika Film Center—18 W. Houston St. (995-2000) *All Over Me; Broken English; Chasing Amy; Crash; The Designated Mourner; The Van.*

Art Greenwich Twin—Greenwich Ave. at 12th St. (505-CINE#616) *Liar Liar; Sling Blade.*

Cinema Village 12th St—22 E. 12th St. (924-3363) *Fetishes.* (See also "Museums, Societies, Etc.")

Film Forum—209 W. Houston St. (727-8110) *Brothers in Trouble; Irma Vep.* (See also "Museums, Societies, Etc.")

Quad Cinema—34 W. 13th St. (255-8800) *Female Perversions; Flamenco; La Promesse; Nowhere.*

Screening Room—54 Varick St. (below Canal) (334-2100) *A Chef in Love; Kolya; When We Were Kings.* (See also "Museums, Societies, Etc.")

Village East—189 Second Ave., at 12th St. (529-6799) *Children of the Revolution; The Daytrippers; The Jungle Book; Ripe; Romy and Michele's . . . ; Sprung; Underworld; Volcano.*

Village Theatre VII—66 Third Ave., at 11th St. (982-0400) *Austin Powers; Father's Day; The Fifth Element; Grosse Pointe Blank; Love! Valour! Compassion!; Twin Town.*

Waverly—323 Sixth Ave., at W. 3rd St. (505-CINE#603) *Breakdown; Night Falls on Manhattan.*

14th–41st Streets

19th Street East—890 Broadway, at 19th St. (260-8000) *Austin Powers; Breakdown; The Fifth Element; Grosse Pointe Blank; Love! Valour! Compassion!; Romy and Michele's . . . .*

34th Street East—241 E. 34th St. (505-CINE#586) *Night Falls on Manhattan.*

34th Street Showplace—238 E. 34th St. (532-5544) *Breakdown; Grosse Pointe Blank; Liar Liar.*

Chelsea—260 W. 23rd St. (505-CINE#597) *A Brother's Kiss; Chasing Amy; Commandments; Father's Day; Liar Liar; Murder at 1600; Sprung; The Saint; Warriors of Virtue.*

Chelsea West—333 W. 23rd St. (505-CINE#614) *Volcano; Night Falls on Manhattan.*

Murray Hill Cinemas—160 E. 34th St. (689-6548) *Austin Powers; Father's Day; The Fifth Element; Romy and Michele's . . . .*

42nd–60th Streets

59th Street East—239 E. 59th St. (505-CINE#615) *When We Were Kings.*

Angelika 57—225 W. 57th St. (586-1900) *Daughter of the Bride; Follow Me Home; Kama Sutra.* (See also "Museums, Societies, Etc.")

Photographs: top, Toni Scott/Trimark; bottom, Barry Wetcher/Warner Bros.

Astor Plaza—44th St. bet. Broadway and Eighth Ave. (869-8340) *Breakdown.*

Carnegie Hall Cinema—887 Seventh Ave., bet. 56th and 57th Sts. (505-CINE#593) *A Chef in Love; Sling Blade.*

Cinema I, II, Third Ave.—1001 Third Ave., at 60th St. (753-6022) *Grosse Pointe Blank; Love! Valour! Compassion!; The Van.*

Coronet—993 Third Ave., bet. 59th and 60th Sts. (505-CINE#608) *Private Parts; Inventing the Abbotts.*

Criterion Center—1514 Broadway, bet. 44th and 45th Sts. (354-0900) *Father's Day; The Fifth Element; Love Jones; Murder at 1600; Sprung; Warriors of Virtue.*

Crown Gotham—969 Third Ave., bet. 57th and 58th Sts. (759-2262) *Romy and Michele's . . . .*

Eastside Playhouse—919 Third Ave., bet. 55th and 56th Sts. (755-3020) *Chasing Amy.*

Embassy 1—1560 Broadway, bet. 46th and 47th Sts. (302-0494) *Romy and Michele's . . . .*

Embassy 2-4—701 Seventh Ave., bet. 47th and 48th Sts. (730-7262) *The English Patient; Grosse Pointe Blank; Scream.*

Guild 50th Street—33 W. 50th St. (757-2406) *The Jungle Book.*

Manhattan Twin—220 E. 59th St. (505-CINE#590) *Sprung; Sling Blade.*

National Theatre—1500 Broadway, bet. 43rd and 44th Sts. (505-CINE#589) *Liar Liar; Return of the Jedi.*

Paris Theater—4 W. 58th St. (980-5656) *Anna Karenina.*

State—1540 Broadway (391-2900) *Anaconda; Austin Powers; Night Falls on Manhattan; The Saint.*

Sutton—205 E. 57th St. (759-1411) *Austin Powers; The Daytrippers.*

Worldwide Cinemas—340 W. 50th St. (505-CINE#610) *Booty Call; Fools Rush In; Jerry Maguire; Lost Highway; Mother; Waiting for Guffman.*

Ziegfeld—141 W. 54th St. (505-CINE#602) *Volcano.*

61st Street and Above, East Side

68th Street Playhouse—1164 Third Ave., at 68th St. (734-0302) *The Designated Mourner.*

72nd St. East—1230 Third Ave., bet. 71st and 72nd Sts. (879-1313) *Night Falls on Manhattan.*

86th Street—125 E. 86th St. (505-CINE#604) *Liar Liar; Volcano.*

86th Street East—210 E. 86th St. (249-1144) *Grosse Pointe Blank; Romy and Michele's . . . .*

Beekman—1254 Second Ave., bet. 65th and 66th Sts. (505-CINE#606) *Anna Karenina.*

First & 62nd St. Cinema—400 E. 62nd St. (505-CINE#957) *Breakdown; Kolya; Liar Liar; The Saint; Volcano; Warriors of Virtue.*

Gemini—1210 Second Ave., at 64th St. (832-1670) *The Fifth Element; The Jungle Book.*

New York Twin—1271 Second Ave., bet. 66th and 67th Sts. (744-7339) *Father's Day.*

Orpheum 7—1538 Third Ave., at 86th St. (876-2400) *Anaconda; Austin Powers; Breakdown; Chasing Amy; The Fifth Element; Murder at 1600; Warriors of Virtue.*

UA East—1629 First Ave., at 85th St. (249-5100) *Night Falls on Manhattan.*

61st Street and Above, West Side

62nd and Broadway—1871 Broadway, at 62nd St. (505-CINE#864) *Children of the Revolution.*

84th Street—2310 Broadway, at 84th St. (877-3600) *Romy and Michele's . . . ; Anaconda; Breakdown; Grosse Pointe Blank; Murder at 1600.*

Lincoln Plaza Cinemas—30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (757-2280) *The Daytrippers; Diary of a Seducer; The English Patient; Flamenco; Kolya; La Promesse.*

Lincoln Square—1998 Broadway, at 68th St. (336-5000) *Austin Powers; Chasing Amy; Father's Day; The Fifth Element; The Jungle Book; Liar Liar; Love! Valour! Compassion!; Night Falls on Manhattan; Volcano.*

Retrospective
Wayne's World

The Museum of Modern Art celebrates what would have been the Duke's 90th birthday with a weeklong retrospective of his most enduring works, including 1967's 'El Dorado' (above). "Lest We Forget: John Wayne Remembered" kicks off with a May 22 symposium featuring author Gary Wills, Wayne historian and deconstructionist. (See "Museums, Societies, Etc." for info.)

Photograph courtesy of The Museum of Modern Art.

Metro Cinema—2626 Broadway, bet. 99th and 100th Sts. (505-CINE#609) *Volcano; Liar Liar.*

New Coliseum—701 W. 181st St. (740-1545) *Breakdown; The Fifth Element; Sprung; Volcano.*

Nova—3589 Broadway, bet. 147th and 148th Sts. (862-5728) *Anaconda; Breakdown; Sprung.*

Olympia Theatre—2770 Broadway, bet. 106th and 107th Sts. (505-CINE#613) *Breakdown; The Fifth Element.*

Regency—1987 Broadway, bet. 67th and 68th Sts. (505-CINE#585) *The Van.*

Bronx
Area Code 718

Bay Plaza—2210 Bartow Ave., behind Bay Plaza Mall (320-3020) *Anaconda; Breakdown; Father's Day; The Fifth Element; Liar Liar; Murder at 1600; Night Falls on Manhattan; Sprung; Volcano; Warriors of Virtue.*

Concourse Plaza—214 E. 161th St. (588-8800) *Anaconda; Breakdown; Father's Day; The Fifth Element; The Jungle Book; Liar Liar; Sprung; Volcano; Warriors of Virtue.*

Riverdale Twin Theatre—5683 Riverdale Ave., at 259th St. (884-9514) *Father's Day; Chasing Amy.*

Whitestone—2505 Bruckner Blvd., at Hutchinson River Pkwy. (409-9037) *Anaconda; Austin Powers; Breakdown; Father's Day; The Fifth Element; The Jungle Book; Liar Liar; Murder at 1600; Night Falls on Manhattan; Sprung; Volcano; Warriors of Virtue.*

Brooklyn
Area Code 718

Alpine—6817 Fifth Ave., at 69th St. (777-FILM#580) *Breakdown; Father's Day; The Jungle Book; Liar Liar; Romy and Michele's . . . ; Volcano; Warriors of Virtue.*

Brooklyn Heights—70 Henry St. (596-7070) *Austin Powers; Breakdown.*

Canarsie—9310 Ave. L, at E. 93rd St. (251-0700) *Breakdown; The Fifth Element; Sprung.*

Cobble Hill—265 Court St. (596-9113) *Anaconda; Father's Day; The Fifth Element; Grosse Pointe Blank; Romy and Michele's . . . .*

Fortway—6720 Ft. Hamilton Pkwy., at 68th St. (777-FILM#578) *Austin Powers; The Fifth Element; Night Falls on Manhattan; Sprung.*

Kenmore—Church Ave. nr. Flatbush Ave. (777-FILM#576) *Breakdown; The Fifth Element; Sprung; Volcano.*

Kent Triplex—Coney Island Ave. at Ave. H (338-3371) *Breakdown; Father's Day; The Fifth Element.*

Kings Plaza—5201 Kings Plaza; Flatbush Ave. at Ave. U (777-FILM#579) *Anaconda; The Fifth Element; Sprung; Volcano.*

Kingsway—946 Kings Hwy. at Coney Island Ave. (777-FILM#577) *Father's Day; Liar Liar; Volcano; Warriors of Virtue.*

Marboro—6817 Bay Pkwy., at 69th St. (232-4000) *Father's Day; The Fifth Element; The Saint; Volcano.*

Pavilion Theatre—188 Prospect Park West, Brooklyn (369-0838) *The Empire Strikes Back; Jungle 2 Jungle; Marvin's Room; Private Parts; Star Wars.*

Plaza Twin—314 Flatbush Ave., nr. Eighth Ave. (636-0170) *Volcano; The Fifth Element.*

Ridgewood—55-27 Myrtle Ave., at Putnam Ave. (821-5993) *Anaconda; Breakdown; The Fifth Element; Volcano.*

The Movies at Sheepshead Bay—3907 Shore Pkwy, off Exit 9 at Belt Pkwy. (615-1700) *Anaconda; Austin Powers; Breakdown; The Fifth Element; Liar Liar; Murder at 1600; Night Falls on Manhattan; Romy and Michele's . . . ; Volcano; Warriors of Virtue.*

Queens
Area Code 718

Astoria—28-60 Steinway St. (726-1279) *Anaconda; Breakdown; Father's Day; The Fifth Element; Sprung; Volcano; Warriors of Virtue.*

Bay Terrace—211-01 26th Ave. and Bell Blvd., Bayside (428-4040) *Romy and Michele's . . . ; Breakdown; Father's Day; Grosse Pointe Blank; Liar Liar; Warriors of Virtue.*

Cinema City—183-15 Horace Harding Expy., at 183rd St., Fresh Meadows (777-FILM#592) *Austin Powers; The Fifth Element; The Jungle Book; Sprung.*

Cinemart—106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (261-2244) *Closed for Renovations.*

Continental—70-20 Austin St., Forest Hills (544-1020) *Anaconda; Chasing Amy; The Fifth Element.*

Crossbay—94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (848-1738) *Austin Powers; Sprung; Volcano.*

Crossbay II—92-10 Rockaway Blvd., at 93rd St., Ozone Park (641-5330) *Anaconda; Breakdown; Father's Day; The Fifth Element; Liar Liar; Night Falls on Manhattan; Romy and Michele's . . . ; Warriors of Virtue.*

Elmwood—57-02 Hoffman Dr., Elmhurst (429-4770) *Austin Powers; Breakdown; Grosse Pointe Blank; Romy and Michele's . . . ; Sprung.*

Forest Hills—107-16 Continental Ave., at Queens Blvd. (261-7866) *Father's Day.*

Fresh Meadows—Eastbound Service Road, at 190th St. (777-FILM#619) *Breakdown; Father's Day; Liar Liar; Night Falls on Manhattan; Romy and Michele's . . . ; Volcano.*

Jackson Triplex—82nd St. at Roosevelt Ave. (478-6777) *Breakdown; The Fifth Element; Sprung.*

Midway—108-22 Queens Blvd., at 71st Ave., Forest Hills (261-8572) *The Jungle Book; Liar Liar; Murder at 1600; Volcano; Warriors of Virtue.*

Movieworld—242-02 61st Ave., off Exit 31, Douglaston (423-7200) *Austin Powers; Breakdown; Father's Day; The Fifth Element; Liar Liar; Night Falls on Manhattan; Volcano.*

North Shore Towers—27-10 Grand Central Pkwy., Floral Park (229-7702) *Paradise Road; Waiting for Guffman.*

Plaza—103-14 Roosevelt Ave., at 103rd St., Corona (639-0012) *Volcano; The Fifth Element.*

Quartet—160-06 Northern Blvd., at 160th St., Flushing (359-6777) *Anaconda; Breakdown; Father's Day; Sprung.*

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The Movies at Bayside—38–39 Bell Blvd., at 39th Ave. (225-7711) *Austin Powers; The Fifth Element; Night Falls on Manhattan; Volcano.*

Trylon—98–81 Queens Blvd., at 66th Ave., Rego Park (459-8944) *Night Falls on Manhattan.*

Staten Island

Area Code 718

Atrium—680 Arthur Kill Road, nr. Richmond Ave., Eltingville (317-8300) *Austin Powers; Breakdown; Father's Day; The Fifth Element; Grosse Pointe Blank; Liar Liar; Romy and Michele's . . . ; Warriors of Virtue.*

Hylan Plaza—107 Mill Rd., at Hylan Blvd., New Dorp (351-0805) *Breakdown; Father's Day; The Fifth Element; Romy and Michele's . . . ; Volcano.*

The Movies at Staten Island—141 E. Service Rd., at Victory Blvd., Travis (983-9600) *Anaconda; Austin Powers; Breakdown; Father's Day; The Fifth Element; The Jungle Book; Liar Liar; Night Falls on Manhattan; Romy and Michele's . . . ; Sprung; Volcano; Warriors of Virtue.*

Museums, Societies, Etc.

American Museum of the Moving Image—"Passionate Grids: A Peter Greenaway Retrospective." 5/24: *The Draughtsman's Contract* (1982) and *A Zed and Two Noughts* (1986). 5/25: *The Falls* (1980). 3601 36th St., Astoria, Queens (entrance on 35th Ave.; 718-784-0077); $8.

Angelika 57—5/13–5/15: "Thessaloniki USA '97." Call for program info. 225 W. 57th St. (586-1900); $8.

Anthology Film Archives—5/19–5/25: Jack Arnold's *The Incredible Shrinking Man* (1957). 5/24 and 5/25: *One Hundred Years of Chinese Cinema* (1995). 5/19, 5/20, 5/22, 5/24-5/25: Wim Wenders's *The American Friend* (1977). "Robert Gardner." 5/19: *Deep Hearts* (1988) and *Ika Hands* (1988). 5/20: *The Nuer* (1971) and *Sons of Shiva* (1985). 5/21: *Forest of Bliss* (1986) and *Mark Tobey* (1952). 5/24: *The Blue Danube Waltz* (1992) and *Dancing With Miklos* (1992). 5/20: Michael Glawogger's *Die Ameisenstrasse* (1995). 5/21–5/25: Merce Cunningham 60th Anniversary Program: *Beach Birds for Camera* (1993) and *Crwdspcr* (1996). 5/25: "Stan Brakhage." *The Art of Vision* (1961-65). 32 Second Ave., at 2nd St. (505-5181); $7.

Casa La Femme—5/25: *The 400 Blows* (1959). 150 Wooster St. (505-0005).

Cinema Village 12th St—"Michelle Yeoh: Queen of Action." 5/5 and 5/8: *Project S* and *Supercop.* 5/6: *Stuntwoman* and *Yes, Madam.* 5/7: *Heroic Trio* and *Executioners.* 22 E. 12th St. (924-3363); $8.

Different Light—5/25: *Mommie Dearest* (1981). 151 W. 19th St. (989-4850); free.

Donnell Media Center—5/21: *Murder at the Vanities* (1934). 5/22: *Thank You and Goodnight!* (1990). 20 W. 53rd St. (621-0619); free.

Film Forum—"Capra 100." 5/19: *The Donovan Affair* (1929). 5/20: "Why We Fight," a series of wartime propaganda films. 5/21: *Dirigible* (1931) and *Submarine* (1928). 5/22: *Ladies of Leisure* (1930) and *Forbidden* (1912). 5/23–5/25: *Mr. Smith Goes to Washington* (1939) and *Mr. Deeds Goes to Town* (1936). 209 W. Houston St. (727-8110); $8.

Film Society of Lincoln Center—(The Walter Reade Theater)—"R.W. Fassbinder and His Friends." 5/120 and 5/23–5/24: *Effi Briest/Fontane Effi Briest* (1974). 5/23: *Querelle* (1982). 5/23 and 5/24: *In a Year of Thirteen Moons* (1978). 5/25: *Despair* (1977) and *The American Soldier* (1970). 5/21 and 5/22: "Capturing Choreography: Masters of Dance & Film." A tribute to Donald O'Connor, who appears in person on 5/21. 65 W. 65th St., plaza level. (875-5600); $8.

French Institute—5/20: *The Sexual Life of the Belgians* (1994). 5/27: *Nelly and Monsieur Arnaud* (1995). Florence Gould Hall, 55 E. 59th St. (355-6160); $7, seniors, $5.50.

Goethe-Institut New York—"Not Straight From Germany: Lesbian and Gay Films Since 1919." 5/21: *Outlaw* and *I Am My Own Woman.* A Different Light, 151 W. 19th St. (989-4850); free.

Japan Society—"Yasuzo Masumura Retrospective." 5/20: *A Black Test Car* (1962) and *A Super-Express* (1964). 5/30: *Manji* (1964). 333 E. 47th St. (752-3015); $7.50.

Museum of Modern Art—"CinemaDracula." 5/19: *Dracula* (1979) and *I Vampiri* (1956). 5/20: *Near Dark* (1987) and *Vampyr (The Strange Adventures of David Gray/Castle of Doo)* (1932). "Women Make Movies." 5/20: *DiAna's Hair Ego: AIDS Info Up Front* (1990) and *Knowing Her Place* (1990). 5/23: *The Match That Started My Fire* (1991), *Meeting of Two Queens* (1991), *History and Memory: For Akiko and Takashige* (1991), and *The Body Beautiful* (1991). 5/23 and 5/25: *Voices in the Morning* (1992), *Juggling Gender* (1992), *Guerillas in Our Midst* (1992), *Forbidden Love: The Unashamed Stories of Lesbian Lives* (1992), and *Rosebud* (1992). 5/24: *Who's Going to Pay for These Donuts, Anyway?* (1992), *Warrior Marks* (1993), *Home Away From Home* (1994) and *Dialogues With Madwomen* (1993). "Lest We Forget: John Wayne Remembered." 5/22: *The Big Trail* (1930). 5/23 and 5/24: *The Searchers* (1956). 5/23 and 5/25: *Rio Grande* (1950). 5/24 and 5/25: *The Quiet Man* (1952). 11 W. 53rd St. (708-9480); $8.

Screening Room—Sunday brunch: *Breakfast at Tiffany's* (1961). 54 Varick St., below Canal St. (334-2100); $8 ($5 for brunch patrons).

Symphony Space—"Golden Voices/Silver Screen." 5/20: *Yankee Doodle Dandy* (1957). 5/27: *Kiss Me Kate* (1953). 2537 Broadway (864-5400); $8.

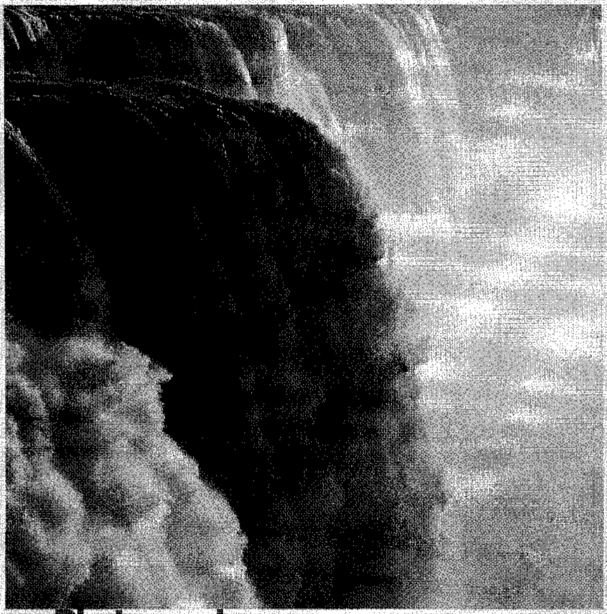
Retrospective
Song-and-Dance Man

The ever-joyous and ebullient choreographer Donald O'Connor (seen here in 1952's *Singin' in the Rain*) will host a two-night retrospective of his career hallmarks, to be followed by a surely congenial Q&A session. At the Walter Reade Theater, May 21 and 22. (See "Museums, Societies, Etc." for more info.)

Photograph courtesy of The Film Society of Lincoln Center.

art

Modern Still Life...South American Drawings



Photography

Poetic License

Printing his photographs in a square format, John Pfahl isolates sections of Niagara Falls into views the ordinary observer never sees. The romantic, mysterious nature of the pictures is enhanced by their titles, all taken from a Tennyson poem written when the poet visited the falls as a teenager. At Janet Borden, Inc., 560 Broadway; through June 30.

Galleries

Solos

Madison Avenue and Vicinity

András Böröcz—Recent sculptures constructed from carved pencils, several of which involve multiple figures as structural or architectonic elements in the forms of spokes of a wheel or bristles of a broom; through 6/14. Baumgold, 128 E. 72nd St. (861-7338).

Francesco Clemente—New paintings from the series "Anamorphosis" that represent a deliberate distortion of an image which appears correct when viewed from an extreme angle; through 6/14. Gagosian, 980 Madison Ave. (744-2313).

Elena Climent—New paintings and watercolors on the theme of the house in Mexico City where the artist was raised in the fifties and sixties; 5/22–6/28. Martin, 23 E. 73rd St. (288-2213).

John Duff—Recent fiberglass sculptures; through 6/13. Knoedler, 19 E. 70th St. (794-0550).

German Gargano—Expressionistic abstract paintings from the nineties by the Argentine artist; through 6/30. CDS, 76 E. 79th St. (772-9555).

Bernhard Gutmann—Paintings and watercolors of landscapes, figures, interiors, and still life by the American Impressionist; through 7/11. Beacon Hill, 980 Madison Ave. (734-3636).

Maria Izquierdo—A retrospective of paintings by the Mexican artist (1902–1955) known for her circus themes, portraiture, mythical allegories, and melancholy landscapes; through 7/27. Americas Society, 680 Park Ave. (249-8950).

Gwen John—Paintings, watercolors, and drawings by the British artist (1876–1939), who spent her entire adult career in France and was the sister of the portraitist Augustus John; through 6/13. Davis & Langdale, 231 E. 60th St. (838-0333).

Henri Matisse—A suite of stencil prints from the artist's "Jazz" series that was published in Paris in 1947; through 6/20. Hirschl & Adler Modern, 21 E. 70th St. (535-8810).

Aric Obrosey—Drawings, paintings, and sculptures of lace patterns, created by cutting or burning out lace patterns on paper or neoprene rubber, or through actual painting or drawing; through 6/28. Graham, 1014 Madison Ave. (535-5767).

Bruno Romeda—Cast-bronze sculptures that suggest pillars and cypress trees; through 6/7. Kouros, 23 E. 73rd St. (288-5888).

Wayne Thiebaud—New paintings; through 6/27. Stone, 113 E. 90th St. (988-6870).

57th Street Area

Pat Adams—Recent paintings that continue the artist's use of geometric shapes on surfaces that appear to have been spackled and abraded; through 6/14. Zabriskie, 41 E. 57th St. (752-1223).

Chuck Agro—Paintings that depict a figure from the back, as if looking into the painting's background; through 6/7. McGrath, 20 W. 57th St. (956-3366).

Richard Artschwager—New paintings that depict potatoes in a variety of containers and in the process of becoming increasingly abstract; through 6/28. Boone, 745 Fifth Ave. (752-2929).

Hugo Bastidas/Mary Joan Waid—Paintings/Pastels. Through 6/13. Haime, 41 E. 57th St. (888-3550).

Carlos Salazar—Paintings by the Colombian artist that depict figures in enigmatic settings; through 6/7. Humphrey at View, 250 E. 51st St. (317-9757).

Nancy Fried/Joyce Kozloff—Recent terra-cotta torsos and heads on the theme of loss/Mixed-media maps and unique tables topped with glazed ceramic tiles. Through 6/6. D C Moore, 724 Fifth Ave. (247-2111).

Ida Kohlmeyer—A memorial survey of paintings and sculpture; through 6/14. Ryan, 24 W. 57th St. (397-0669).

Alfred Jensen/Tony Smith—An exhibition of paintings by Jensen (1903–1981) and lifetime-cast sculptures by Smith (1912–1980) that compares the artists' idiosyncratic uses of geometry; through 6/20. PaceWildenstein, 32 E. 57th St. (421-3292).

Joaquín Torres-Garcia—A selection of paintings and drawings executed between 1899 and 1949 from the collection of the artist's grandchildren; through 7/18. Krugier, 41 E. 57th St. (755-7288).

Gustavo Lopez Armentia—Paintings and sculpture by the Argentine artist; through 6/14. Reece, 24 W. 57th St. (333-5830).

Matisse and Tériade—Collaborative works by Matisse and the writer–publisher Tériade, including three issues of *Verve* devoted to Matisse and edited by Tériade, and their first book, *Lettres Portugaises*; through 6/28. Yoshii, 20 W. 57th St. (265-8876).

Masayuki Nagare—Sculptures by the Japanese master stone-carver; through 6/28. McCoy, 41 E. 57th St. (319-1996).

Odd Nerdrum—Recent allegorical paintings by the Norwegian artist; through 6/27. Forum, 745 Fifth Ave. (355-4545).

George Segal—New figurative sculpture and charcoal drawings of the artist's family and friends; through 6/6. Janis, 110 W. 57th St. (586-0110).

SoHo and TriBeCa

Jeremy Adams—New paintings that juxtapose abstract passages with images derived from television; through 6/21. TZ'Art, 28 Wooster St. (966-9059).

Nancy Azara—New painted wood sculptures; through 6/28. Donahue/Sosinski, 560 Broadway (226-1111).

Radcliffe Bailey—Assemblage paintings inspired by the artist's African-American heritage; through 6/14. Beitzel, 102 Prince St. (219-2863).

Suzanne Caporael—New paintings; through 6/7. In Khan, 415 W. Broadway (226-6484).

Nanette Carter—Recent abstract paintings that evoke aerial views of landscapes; through 6/4. Kelly, 591 Broadway (226-1660).

Elaine Lustig Cohen—Recent collages that incorporate vintage photographs; through 6/28. Saul, 560 Broadway (431-0747).

Darra Keeton—New abstract paintings; through 6/14. Stellweg, 87 E. Houston St. (431-5556).

Tristano di Robilant—Totemic sculptures composed of multiple interlocking forms of solid glass; through 6/14. Fung, 537 Broadway (334-6242).

Mark di Suvero—A monumental new sculpture that completely fills the interior space of the gallery; through 6/14. Gagosian, 136 Wooster St. (228-2828).

Fritz Drury—Paintings of figures in ambiguous narratives; through 6/7. Moore, 594 Broadway (343-7016).

Karen Finley—Three installations and a selection of paintings and drawings by the artist known for her performance work; through 6/28. Fotouhi Cramer, 560 Broadway (431-1304).

Gilbert & George—A two-gallery exhibition of the English artists' latest collaborative works, a series of photographs of blown-up microscopic images of bodily fluids titled "The Fundamental Pictures"; through 6/28. Lehmann Maupin, 39 Greene St. (965-0753) and Sonnabend, 420 W. Broadway (966-6160).

Peter Halley and Frank Kozik—Individual and collaborative works by both, including a wall-size flow

Ground Rules:

Galleries are generally open Tues. through Sat., from between 10 and 11 to between 5 and 6.

Photograph courtesy of Janet Borden, Inc.

chart and new diptych by Halley, and posters and a wall-size "picture puzzle" by Kozik; through 6/14. Wooster Gardens, 558 Broadway (941-6210).

Herzog & De Meuron—Drawings by the Swiss architects Jacques Herzog and Pierre de Meuron; through 7/31. Blum, 99 Wooster St. (343-0441).

Guillermo Kuitca—New paintings from the series "Poema Pedagógico" that depict meticulously rendered architectural structures against a monochromatic background; through 6/7. Sperone Westwater, 142 Greene St. (431-3685).

Yuri Kuper—Recent paintings, objects, and mixed-media pieces; 5/21–6/22. Sorokko, 430 W. Broadway (941-8888).

Leiko Ikemura—Roughly modeled clay figures and oil paintings on burlap that depict featureless little girls; through 6/14. Knowlton, 568 Broadway (966-2625).

Russell Maltz—Recent drawings; through 6/14. Kramarsky, 560 Broadway (966-6601).

Georgia Marsh—A survey of drawings tracing this artist's development from her minimalist abstraction of the mid-seventies to the abstracted images of nature she has been making since the mid-eighties; through 6/28. Senior, 375 W. Broadway (941-0960).

John McCracken—Recent minimal sculptures; through 6/21. Zwirner, 43 Greene St. (966-9074).

Elizabeth Murray—Recent paintings; through 6/20. PaceWildenstein, 142 Greene St. (431-9224).

Elliott Puckette—Paintings on shaped wood panels in which calligraphic lines are etched into veils of painted color; through 6/14. Kasmin, 74 Grand St. (219-3219).

Julie Roberts—Paintings that depict medical instruments, period furniture, clothing, and isolated objects in thickly impastoed paint against flat or minimally textured grounds of dense color; 5/21–7/3. Kelly, 43 Mercer St. (343-2405).

Alexis Rockman—Dioramas of objects, photographs, and painted and sculpted forms embedded in layers of resin; through 6/28. Gorney, 100 Greene St. (966-4480).

Medardo Rosso—A survey focusing on the relationship between the artist's sculpture and photographs, including seven lifetime waxes, sculptures cast in plaster and bronze, and 24 vintage photographs that have not been previously exhibited in the United States; through 6/18. Kent, 67 Prince St. (966-4500).

Nedko Solakov/Noritoshi Hirakawa—An installation of tree trunks with their root systems suspended from the gallery's ceiling/An installation of stainless-steel hangers displaying undergarments. Through 6/7. Deitch Projects, 76 Grand St. (343-7300).

Abigail Varela/Diane Brawarsky—Sculptures of exaggerated female figures/Paintings of clothed female figures in which the figure is simplified to emphasize its clothing. Through 6/5. Perlow, 560 Broadway (941-1220).

Mathew R. Weaver—Paintings that incorporate personal mementoes such as photographs and documents; through 6/28. Engelhorn, 470 Broome St. (966-6882).

Chelsea

Andrew Ehrenworth—Painted portraits of dogs and children derived from snapshots; through 6/15. Clementine, 526 W. 26th St. (243-5937).

Tony Feher—Sculptures made with generic materials drawn from the contemporary urban environment; through 6/21. D'Amelio Terras, 525 W. 22nd St. (352-9460).

Dianna Frid/Yul Lee—Installations by both; through 6/7. Kravets/Wehby, 529 W. 21st St. (352-2238).

Maureen Gallace—Recent paintings of imaginary landscapes; through 6/14. 303, 525 W. 22nd St. (255-1121).

Catherine Howe—Painted portraits of female nudes, often depicted with clown faces; through 6/15. Maynes, 529 W. 20th St. (741-3318).

Gary Hume—Portraits of men and women and images of flora and fauna in enamel on aluminum panels; through 6/27. Marks, 522 W. 22nd St. (243-1650).

Byron Kim—New paintings on the themes of autobiography and color; through 6/14. Protetch, 511 W. 22nd St. (633-6999).

Brice Marden—Two paintings completed over the past two years shown with five ancient Chinese stone memorial tablets and their covers, which served as the paintings' inspiration; through 6/27. Marks, 523 W. 24th St. (243-0200).

Marilyn Minter—Recent paintings; through 6/8. LaBoulbenne, 504 W. 22nd St. (462-4111).

Meg Webster—An installation of an artificial landscape, plus videos of waterfalls and of lambs being born, a giant blue wax painting, and large hand-blown glass spheres; through 6/21. Morris-Healy, 530 W. 22nd St. (243-3753).

Other

Walter Biggs—Monochromatic, nonobjective paintings and works on paper whose granular mixed-media surfaces suggest sidewalks, lava beds, and meteoric matter; through 6/15. Trans Hudson, 416 W. 13th St. (242-3232).

Group Shows

Madison Avenue and Vicinity

Berry-Hill—11 E. 70th St. (744-2300). Depictions of roses, with works by Homer, Chase, Sargent, others; through 7/18.

Feigen—49 E. 68th St. (628-0700). "A Collector's Cabinet: Works of Art and Paintings Chosen by Three Dealers," with rare books and manuscripts selected by Sam Fogg, medieval and Renaissance works selected by Jan Dirven, and old-master paintings selected by Richard Feigen; through 6/7.

Shepherd—21 E. 84th St. (861-4050). French paintings, drawings, and watercolors from the nineteenth century, with works by Boilly, Gerard, and Gericault; through 7/26.

Taggart—48 E. 73rd St. (628-4000). American fauves, 1906–1918, with works by Daughtery, Rice, and Weber; through 6/26.

57th Street Area

Adams—41 W. 57th St. (644-5666). Paintings and sculptures of horses, with works by Azaceta, Benedit, Bedia, and Roche; through 6/13.

Associated American Artists—20 W. 57th St. (399-5510). Self-portraits by Mexican artists, including Toledo, Elizondo, others; through 6/13.

Clark—24 W. 57th St. (246-2205). "Abstract Expressionist Ceramics," with works by Arneson, Bengston, Neri, Price, Voulkos, others; through 6/7.

Helman—20 W. 57th St. (245-2888). "Allegory," with works by Lichtenstein, Oldenburg, Serrano, others; through 6/21.

Kraushaar—724 Fifth Ave. (307-5730). Paintings of Santa Fe, by Sloan, Bakos, Schuster, others; through 6/6.

Marlborough—40 W. 57th St. (541-4900). Urban landscapes by Auerbach, Botero, Downes, Estes, Katz, and other gallery artists; small paintings and prints by Richard Estes; through 6/7.

McKee—745 Fifth Ave. (752-5638). Sculpture by Duff, LeWitt, Von Rydingsvard, Solano, others; through 6/15.

SoHo and TriBeCa

Art in General—79 Walker St. (219-0473). "Scratching the Surface," with works by Chong, Hatfield, Sugiura, through 6/28; "Borrowing," with works by Kwon, through 6/28; "Songs of the Island," with works by Katchadoruian, through 6/28.

Feature—76 Greene St. (941-7077). Drawings and photographs by Gordon, and memorabilia of Candy Darling; through 6/21.

Luhring Augustine—130 Prince St. (219-9600). Paintings by Johns, Pollock, Taaffe, others; through 6/6.

Shapolsky—99 Spring St. (334-9755). "Artists of the 1950s," with works by Barnet, Daphnis, Hasen, Johnson, Ruben, others; abstract works by Celis, Kanter, Kurtz, and Manning; through 6/28.

Thread Waxing Space—476 Broadway (966-9520). Works by Beck, Erickson, and Verene; through 7/7.

Vandam—100 Vandam St. (924-8189). Works by Auder, Cole, Cyphers, Hayes; through 6/21.

Visual Arts—137 Wooster (592-2012). Works by artists who have curated shows at the gallery, including Aycock, Wilke, Winsor, others; through 6/7.

Chelsea

Billis—526 W. 26th St. (645-2621). "Surface," with works by husband-and-wife team LoCurto and Outcault, as well as Greene, Battis, others; through 6/15.

Greene Naftali—526 W. 26th St. (463-7770). "Broken Home," with works by Becker, Gonzales-Torres, and Graham; through 6/14.

Metro Pictures—519 W. 24th St. (206-7100). Works by Shaw, Simmons, and Oursler; through 6/7.

Other

McKinney—526 E. 11th St. (677-7807). Works by Beckstead, Booth, Burman; through 6/7.

Snug Harbor Cultural Center—1000 Richmond Terrace Staten Island (718-448-2500). "After the Fall: Aspects of Abstract Painting Since 1970," with works by Benglis, Kim, McClelland, Purdum, Stella, others; through 6/29.

Socrates Sculpture Park—Vernon Blvd. at Broadway, Long Island City (718-956-1819), open daily, 10 A.M. to sunset. "From the Ground Up," with new sculpture by Baron, Di Suvero, Jagger, Van Alstine, others; through 9/1.

Photography

Mario Algaze—Photographs of Latin American cities; through 7/5. Throckmorton, 153 E. 61st St. (223-1059).

Bill Armstrong—Recent photographs, mostly re-photographs of posters seen on the street; through 6/27. Uma, 30 W. 57th St. (757-7240).

Peter Beard—"Carnets Africains," with vintage photographs and blood paintings from Kenya; through 1/31/98. The Time Is Always Now, 476 Broome St, (343-2211).

Benrubi—52 E. 76th St. (517-3766). Works depicting gardens, by Sudek, Mapplethorpe, others; through 6/28.

Robert Blackmon—Cameraless photographs; through 6/28. Mann, 42 E. 76th ST. (570-1223).

Marilyn Bridges—A survey of the artist's aerial photographs of the United States; through 7/31. Aperture, 20 E. 23rd St. (505-5555).

Forbes—60 Fifth Ave. (889-6633). "The Year in Pictures," with works by Watts, Johnson, and other press photographers; through 6/26.

Victor Friedman—Photographs of Nova Scotia; through 6/28. Witkin, 415 W. Broadway (925-5510).

Greenberg—120 Wooster St. (334-0010). Photographs of cars, with works by Abbott, Bourke-White, Weegee, others; through 6/21.

Lauren Greenfield—Cibachrome prints from the photographer's new book, *Fast Forward: Growing Up in the Shadow of Hollywood*; through 6/28. Saul, 560 Broadway (431-0747).

Lyle Ashton Harris—Photographs from the late 80s; through 6/21. Erben, 476 Broome St. (966-5283).

Dave Heath—"A Dialogue with Solitude," photography from the sixties; through 6/28. Lowinsky, 578 Broadway (226-5440).

George Holz—A photographic interpretation of the Garden of Eden; through 5/31. Staley-Wise, 560 Broadway (966-6223).

International Center of Photography Midtown—1133 Ave. of the Americas (768-4682), Wed.–Sun. 11–6, Tues. 11–8 (6–8 admission by voluntary contribution); $4, $2.50 seniors and students. "Helen Levitt: Crosstown." A retrospective of works by the recipient of the 1997 Infinity Award for Master of Photography, including her classic images of children at play from the forties to her color work of the seventies to her recent black-and-white photography; through 9/7. . . . "Fast Forward: Growing Up in the Shadow of Hollywood, Photographs by Lauren Greenfield." Photographs exploring the youth culture of Los Angeles by the recipient of the 1997 Infinity Award for Young Photographer; through 7/13.

92nd St. Y—1395 Lexington Ave. (415-5453). "America Observed," new photography by Davidson, Hudson, Meiselas, others; through 6/26.

John Pfahl—New color photographs of Niagara Falls; through 6/30. Borden, 560 Broadway (431-0166).

Gustav Klutsis—Photomontage by Stalin's favorite poster designer; through 6/28. Ubu, 16 E. 78th St. (794-4444).

Liana Miuccio—Images of the photographer's family in New York and her relatives who remained in Italy; through 7/31. Ellis Island Immigration Museum (call 269-5755 for Circle Line Ferries schedule; ferries leave Manhattan for Ellis Island at Gangway 5 in Battery Park), daily 9–5; $7 round-trip fare, $3 children.

Tina Modotti—Vintage prints by the modernist photographer who spent most of her career in Mexico; through 6/21. Miller, 41 E 57th St. (980-5454).

Shirin Neshat—New photographs and a film installation that focus on relations between men and women within Islamic culture; through 6/3. Nosei, 530 W. 22nd St. (741-8695).

Jose Picayo—Photographs of the artist's native Cuba; through 6/29. Rice, 325 W. 11th St. (366-6660).

Clifford Ross—Recent painted photographs; through 6/14. Houk Friedman, 851 Madison Ave. (628-5300).

Lynn Saville—Photographs of nighttime spots in New York; through 6/28. Richardson, 560 Broadway (343-1255).

Frank Stewart—Twenty-five years of the artist's photographs; through 6/14. Leica, 670 Broadway (777-3051).

Pierre Verger—Black-and-white photographs of Brazil in the forties; through 6/28. Witkin, 415 W. Broadway (925-5510).

Catherine Wagner—Photographs of the objects and subjects in contemporary science; through 6/15. ICP, 1130 Fifth Ave. (860-1777).

Joel-Peter Witkin—Photographs of the artist's travels through Europe in the last few years; through 6/21. PaceWildensteinMacGill, 32 E. 57th St. (759-7999).

Museums

American Academy of Arts and Letters—Broadway between 155th St. and 156th St. (368-5900). Works by new Academy members and award recipients; 5/22–6/8.

American Craft Museum—"Beatrice Wood: A Centennial Tribute." A retrospective of the artist's drawings, paintings, and ceramic work; through 6/15. . . . "Messengers of Modernism: American Studio Jewelry 1940–1960"; through 6/8. 40 W. 53rd St. (956-3535); Tues., Wed., Fri., Sat., Sun. 10–6, Thurs. till 8 (pay as you wish 6–8); $5, $2.50 students and seniors.

American Museum of Natural History—"The Lost World: The Life and Death of Dinosaurs"; 5/24–9/30. . . . "Endangered! Exploring a World at Risk." An exhibition examining the causes and effects of species endangerment and extinction; through 9/1. . . . "Extinct." Rare book illustrations of extinct species; through 9/1. . . . "Up in Central Park: Birds and Birders." Mounted specimens of birds and photographs of birds and birders; through 8/14. Central Park West at 79th St. (769-5100); Sun.–Thurs. 10–5:45, Fri. and Sat. 10–8:45; $7 suggested contribution, $5 students and seniors, $4 children.

Asia Society—"Gods, Kings, and Tigers: The Art of Kotah." Paintings and decorative objects dating from the seventeenth to the nineteenth centuries from the former royal court of Kotah in northern India; through 7/20. 725 Park Ave. (288-6400), Tues., Wed., Fri., and Sat. 11–6 (Thurs. to 8), Sun. 12–5; $3, $1 students and seniors, free Thurs. 6–8.

Bard Graduate Center for Studies in the Decorative Arts—"Masterworks: Italian Design, 1960–1994." A selection of furniture, metalwork, glass, ceramics, and lighting by Italian designers, from the collection of the Denver Art Museum; through 8/10. 18 W. 86th St. (501-3000), Tues.–Sun. 11–5 (Thurs. to 8); $2, $1 seniors and students.

Bronx Museum of the Arts—"Talk Back! The Community Responds to the Permanent Collection, Part II"; through 6/22. . . . "Cathleen Lewis and Michael Richards: Recent Works." Installation and sculpture by both artists; through 6/22. 1040 Grand Concourse, Bronx (718-681-6000), Wed. 3–9, Thurs. and Fri. 10–5, Sat. and Sun. 1–6; $3 suggested donation; $2 students; $1 senior citizens, children under 12 free.

Brooklyn Museum of Art—"From Pockets to Pouches: Three Centuries of Handbags at the Brooklyn Museum of Art." A selection of historical and period handbags from the museum's own collection; through 6/22. . . . "American Paintings: Ashcan and Modernist, A Centennial Exhibition"; through 6/30. 200 Eastern Pkwy., Brooklyn (718-638-5000); Wed., Thurs., Fri. 10–5, Sat. 11–9, Sun. 11–6; $4, $2 students, $1.50 seniors.

China Institute—"Adornment for Eternity: Status and Rank in Chinese Ornament." Ancient belts, garment hooks, hair ornaments, and other treasures from the Mengdiexuan Collection; through 6/28. 125 E. 65th St. (744-8181), Mon.–Sat. 10–5, Tues. 10–8, Sun. 1–5; $5, $3 students and seniors.

Cooper-Hewitt National Design Museum—"Henry Dreyfuss Directing Design: The Industrial Designer and His Work, 1929–72." Works by the legendary industrial designer who pioneered the use of human factors in the design of consumer products; through 8/31. 2 E. 91st St. (860-6909), Tues. 10–9, Wed.–Sat. 10–5, Sun. 12–5; $3, $1.50 seniors and students.

Dia Center for the Arts—"Juan Muñoz: *A Place Called Abroad*." An installation of a streetlike environment occupied by groups of figures; through 6/29. . . . "Hanne Darboven: Kulturgeschicte 1880–1983"; through 6/1. . . . "Fred Sandback: Sculpture"; through 6/29. 548 W. 22nd St. (989-5912), Thurs.–Sun. 12–6; $4 , $2 students and seniors.

El Museo del Barrio—"Re-Aligning Vision: Alternative Currents in South American Drawing." Drawings and installations by 46 established artists from Argentina, Brazil, Colombia, Chile, Peru, Uruguay, and Venezuela; through 9/7. . . . "Project: Print." Works by high school students who participated in a ten-week art workshop sponsored by the museum's Education Department; through 8/31. 1230 Fifth Ave. (831-7272); Wed.–Sun. 11–5, Thurs. 12–7; $4, $2 seniors and students.

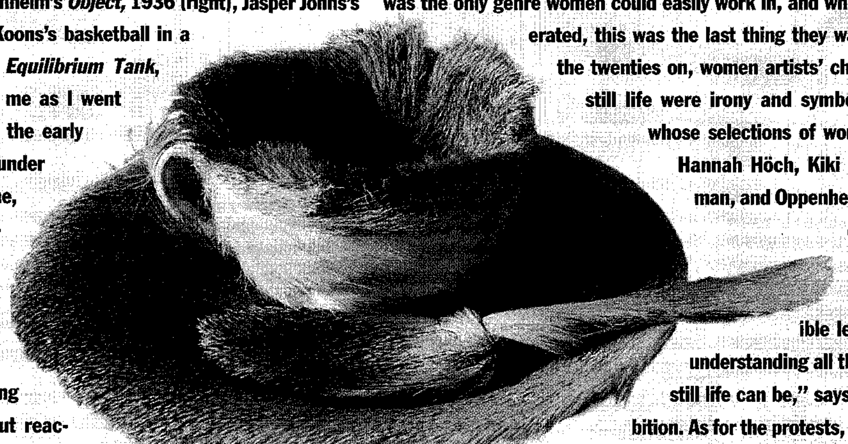
Frick Collection—"The Proud Republic: Dutch Medals of the Golden Age." A selection of seventeenth-century Dutch medals; through 7/27. 1 E. 70th St. (288-0700); Tues.–Sat. 10–6, Sun. 1–6; $5, $3 students and seniors; children under 10 not admitted.

Grey Art Gallery—"The Art of the Everyday: France in the 90s." Works that explore the quotidian by eight young French artists; through 6/28. 100 Washington Square East (998-6780), Tues., Thurs.,

Retrospective

Subverting the Still Life

Margit Rowell had every intention of stirring up thinking on the still life. What she didn't count on was drawing flak on the gender and color fronts. When Rowell began selecting works for "Objects of Desire: The Modern Still Life," which opens at MOMA this week (May 25 through August 26), the chief curator of the Department of Drawings was mostly concerned, she says, with pushing the definition of the still life. In her view, that includes early paintings by Picasso and Matisse—"which seem like very classical pictures today, but were not at the time they were made," she says—as well as Meret Oppenheim's *Object*, 1936 (right), Jasper Johns's painting *Flag* (1958), and Jeff Koons's basketball in a tank of water (*One-Ball Total Equilibrium Tank*, 1985). "What seemed clear to me as I went along," Rowell says, "is that if the early part of the twentieth century is under the sign of Picasso and Cézanne, the latter part is very much under the sign of Duchamp. And while the early part is very much about painting, the later part is very much about three-dimensional objects." By picking works, as she puts it, "on a gut reaction," Rowell ended up with a list of 71 artists that includes only five women (one of color) and no men of color, a fact that did not escape the attention of the Guerrilla Girls, who responded by printing up postcards with Rowell's address at MOMA and a sharp reprimand ("Dear Margit," the message reads in part, "We're thrilled that you have managed to redefine the still life to exclude women and artists of color from the practice . . ."). So far, Rowell says, she's received about 200 of them. "There's been a lot of hype about why I didn't include more women," she says, "but it's important to remember that in very early times, the still life was the only genre women could easily work in, and when they became liberated, this was the last thing they wanted to do." From the twenties on, women artists' chief contributions to still life were irony and symbolism, says Rowell, whose selections of works by Frida Kahlo, Hannah Höch, Kiki Smith, Cindy Sherman, and Oppenheim all transcend the conventional notion of still life. "I think it's an incredible lesson in seeing and understanding all the different things a still life can be," says Rowell of her exhibition. As for the protests, she adds, "Perhaps there could be another show." EDITH NEWHALL



Photograph courtesy of The Museum of Modern Art, NY.

and Fri. 11–6, Wed. 11–8:30, Sat. 11–5; voluntary contribution of $2.50.

Guggenheim Museum—"A Century of Sculpture: The Nasher Collection." The New York premiere of the collection formed by Patsy R. and Raymond D. Nasher, with sculptures by Matisse, Picasso, Brancusi, Giacometti, and others; through 6/1. 1071 Fifth Ave., at 88th St. (423-3500); Sun.–Wed. 10–6, Fri. and Sat. 10–8 (Fri. 6–8, pay what you wish), closed Thurs.; $8, $5 students and seniors.

Guggenheim Museum SoHo—"Rooms With a View: Environments for Video." Video viewing environments by contemporary artists Vito Acconci, Angela Bulloch, Dan Graham, Jorge Pardo, and Tobias Rehberger; through 6/15. . . . "Art/Fashion." An exhibition illustrating the ways in which art and fashion have converged over the years; through 6/8. 575 Broadway (423-3500); Wed.–Fri. 11–6, Sat. 11–8, Sun. 11–6; $6, $4 students and seniors.

Japan Society—"The Art of the Japanese Buddhist Sculptor (7th–14th Centuries)." A selection of carved images of Buddha dating from the 7th to the 14th century, by Japanese Buddhist sculptors; through 7/6. 333 E. 47th St. (832-1155), Tues.–Sun. 11–5; $3 suggested donation.

Jewish Museum—"Points of Entry." Photographs chronicling the immigration experience in the United States; through 10/13. . . . "Holidays! Jewish Seasons and Celebrations"; through 6/28. . . . "In This House: A History of the Jewish Museum." A survey of the museum's development, from its founding at the Jewish Theological Seminary of America in 1904 to the present; through 10/13. 1109 Fifth Ave. (423-3200); Sun., Mon., Wed., Thurs. 11–5:45, Tues. 11–8 (Tues. after 5; free); $7, $5 students and seniors.

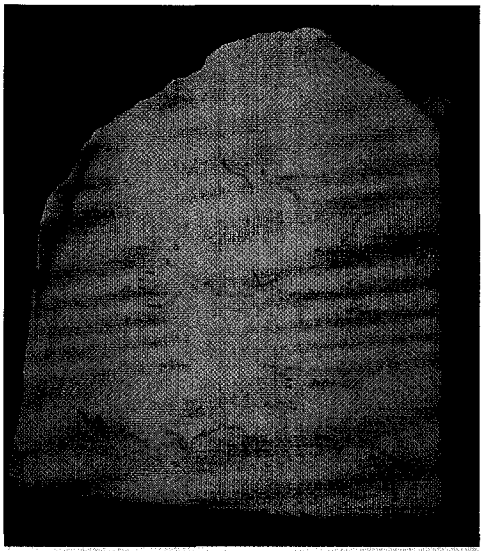
Metropolitan Museum of Art—"Cartier: 1900–1939." A survey of the greatest achievements of the House of Cartier, including jewelry, clocks, watches, vanity cases, cigarette boxes, and other accessories, and design drawings and recently discovered original plaster casts of the finished jewels that were used as a three-dimensional record by the firm; through 8/3. . . . "The Four Seasons." Costume's variations throughout the year, including the traditional wardrobe rotations for social, seasonal, and climatic purposes; through 8/17. . . . "The Glory of Byzantium." The Second Golden Age of Byzantium (A.D. 843–1261) is the subject of this exhibition, which comprises more than 350 masterpieces in all media from the museums and church treasuries of more than twenty countries; through 7/6. . . . "The Print in the North: The Age of Albrecht Dürer and Lucas van Leyden"; through 7/13. . . . "The Human Figure in Transition, 1900–1945: American Sculpture From the Museum's Collection"; through 9/28. . . . "American Tonalism: Paintings, Drawings, Prints, and Photographs"; through 6/1. . . . "Indian Court Painting: 16th–19th Century"; through 7/6. . . . "Following the Stars: Images of the Zodiac in Islamic Art"; through 8/31. 1000 Fifth Ave., at 82nd St. (879-5500); Tues.–Thurs. and Sun. 9:30–5:15, Fri. and Sat. 9:30–9; $8 contribution, $4 children and seniors. The Cloisters, Fort Tryon Park (923-3700); Tues.–Sun. 9:30–4:45 (closes at 5:15 between April and September); $8, $4 seniors and students.

Museum for African Art—"Art That Heals: The Image as Medicine in Ethiopia"; through 8/31. . . . "To Cure and Protect: Sickness and Health in African Art"; through 8/31. 593 Broadway (966-1313); Tues.–Fri. 10:30–5:30, Sat. and Sun. 12–6; $4, $2 children, seniors, and students.

Museum of American Folk Art—"A Passion for the Past: The Collection of Bertram K. and Nina Fletcher Little." A collection of eighteenth- and nineteenth-century paintings and furnishings gathered by the Little family over several decades for their eighteenth-century summer retreat, Cogswell's Grant, in Essex, Massachusetts; through 7/6. 2 Lincoln Square (595-9533), Tues.–Sun. 11:30–7:30; free.

Museum of Modern Art—"Objects of Desire: The Modern Still Life." A survey of still-life paintings and sculpture that focuses on the innovations introduced to the tradition by twentieth-century artists; through 5/25–8/26. . . . "Toward the New Museum of Modern Art: Sketchbooks by Ten Architects." Highlights drawn from the portfolios, sketchbooks, and models of the ten architects asked to submit designs for the museum's expansion and renovation; through 7/8. . . . "From the Grace M. Mayer Collection." Photographs and prints bequeathed to the museum by its former curator emeritus; through 7/15. . . . "Projects: Architecture as Metaphor." Painting, sculpture, and photography by seven artists who use architectural motifs and imagery as a basis for their work; through 6/3. . . . "Projects: Rirkrit Tiravanija." A child-size model of an International Style glass pavilion erected in the museum's Abby Aldrich Rockefeller Sculpture Garden; through 6/3. . . . "American Photography 1890–1965: From the Collection"; through 7/8. 11 W. 53rd St. (708-9480); Sat.–Tues. 11–6, Thurs. and Fri. noon–8:30, closed Wed.; $8.50, $5.50 students and seniors (Thurs. and Fri. 5:30–8:30, pay what you wish).

Museum of the City of New York—"New York Gets Married: Dressing for a Special Day, 1765–1997"; through 6/21. . . . "A Dream Well Planned: The Empire State Building." Photographs, drawings, models, and memorabilia associated with New York's most famous icon; through 1/11. . . . "We Dig New York: The Professional Archeologists of New York"; through 9/14. . . . "The Streets and Beyond: New York Photographs." Photographs of New York street life by well-known New York photographers; through 6/8. . . . "A Museum for a New Century: The Museum of the City of New York in the 21st Century"; through 6/29. 1220 Fifth Ave., at 103rd St. (534-1672); Wed.–Sat. 10–5, Sun. 1–5; $5, $3 students and seniors.



On View The works of 46 South American artists prove that when it comes to the medium of drawing, nothing is written in stone. Well, almost nothing (above, Marie Orensanz's *Fuerzas de la Tierra* [Forces of the Earth], 1995). The show, "Re-Aligning Vision: Alternative Currents in South American Drawing," is on view at El Museo del Barrio, 1230 Fifth Avenue, at 104th Street; through September 7.

New York Public Library—"Visionary Daughters of Albion: A Bicentenary Celebration of Mary Wollstonecraft and Mary Shelley"; through 9/13. . . . "Wild New York: The Printmaker and the Natural Landscape From the Age of Exploration Through the Twentieth Century"; through 6/28. . . . "Richard Tuttle: Books and Prints at the New York Public Library." A survey of the artist's books and prints from 1965 to the present; through 5/31. . . . "Maiden Voyages." An exhibition of writers' first books (in the library's Berg gallery, which is closed on Mon.); through 9/20. Fifth Ave. and 42nd St. (869-8089); Mon. 10–6, Tues.–Wed. 11–6, Thurs.–Sat. 10–6; free.

New-York Historical Society—"An Unquenchable Thirst: Springs and Wells of New York City"; through 6/1. . . . "Taking Flight: John James Audubon and the Watercolors for *Birds of America*"; through 9/7. . . . "Before Central Park: The Life and Death of Seneca Village." An exhibition of documents relating to the African-American community called Seneca Village that existed from the 1820s through the 1850s on what is now the west side of Central Park; through 8/10. 2 W. 77th St. (873-3400); Wed.–Sun. noon–5; $5, $3 seniors and children.

P.S. 1's Clocktower Gallery—"21st Annual National and International Studio Artists Exhibition." Works by twenty artists who have been selected for the 1997 Studio Program; through 6/14. 108 Leonard St. (233-1096), Tues.–Sat. 12–6; $2 suggested donation.

Pierpont Morgan Library—"Private Histories: Four Centuries of Journal Keeping." A survey of personal journals and diaries from the seventeenth century to the twentieth; through 8/31. . . . "An Eye for Beauty: The Alice Tully Collection." Drawings and watercolors by Delacroix, Raphael, Tiepolo, Turner, and others; through 8/31. 29 E. 36th St. (685-0008); Tues.–Fri. 10:30–5, Sat. 10:30–6, Sun. noon–6; $5 suggested donation, $3 students and seniors.

Queens Museum—"Queens Artists: Highlights of the 20th Century." Works by Benny Andrews, Joseph Cornell, James Brooks, Alex Katz, Melissa Meyer, Isamu Noguchi, Ad Reinhardt, Art Speigelman, and other artists who have lived or worked in Queens; through 7/6. . . . "The Lamps of Tiffany: Highlights of the Egon and Hildegard Neustadt Collection." Tiffany lamps, globes, and windows ranging over the entire lifetime of production at the Tiffany Studios, from 1893 to 1938; through 11/2. New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700); Wed.–Fri. 10–5, Sat. and Sun. 12–5; $3 suggested donation, $1.50 seniors and children.

Studio Museum in Harlem—"Growing Forward: Prints, Drawings, Sculpture, and Public Art by Richard Hunt, 1986–1996." An exhibition that interprets the influences of African-American history and culture, biology, and the urban industrial environment on the artist's work; through 6/29. 144 W. 125th St. (864-4500); Wed.–Fri. 10–5, Sat. and Sun. 1–6; $5, $3 seniors and students.

Whitney Museum of American Art—"1997 Biennial Exhibition." The sixty-ninth Biennial exhibition, featuring 200 works by approximately 70 artists; through 6/1. 945 Madison Ave., at 75th St. (570-3676); Wed., Fri., Sat., Sun. 11–6, Thurs. 1–8; $8, $6 students and seniors (free Thurs. 6–8).

Whitney Museum of American Art at Philip Morris—"Quicker Than a Wink: The Photographs of Harold Edgerton." More than 75 prints by the inventor of stroboscopic photography and the electronic flash from the Whitney Museum's permanent collection; through 6/27. 120 Park Ave. at 42nd St. (878-2550), Mon.–Sat. 11–6 (Thurs. till 7:30); free.

Auctions

Christie's—502 Park Ave. (546-1000). 5/21 at 10: "The Eclectic Eye: Five Centuries of Art From the Gallery of Yves Mikaeloff." On view from 5/17. 5/21 at 2: "Important French and Continental Furniture and European Ceramics." On view from 5/17. 5/22 at 10: "19th-Century European Paintings, Sculpture, and Drawings." On view from 5/17. 5/22 at 2: "Barbizon, Realist, and French Paintings." On view from 5/17. 5/23 at 10: "Old Master Paintings." On view from 5/17.

Christie's East—219 E. 67th St. (546-1000). 5/21 at 1: "19th-Century Paintings." On view from 5/17.

Doyle—175 E. 87th St. (427-2730). 5/21 at 10: "Important English & Continental Furniture & Decoration." On view from 5/17.

Sotheby's—York Ave. at 72nd St. (606-7000). 5/21 at 10 and 2: "Harriman Estate." On view from 6/16. 5/22 at 10:15: "Old Master Paintings." On view from 5/17. 5/22 at 2: "French Furniture." On view from 5/17. 5/23 at 10:15 and 2: "19th-Century Paintings." On view from 5/17.

Swann Galleries—104 E. 25th St. (254-4710). 5/22 at 10:30: "Works of Art on Paper." On view from 5/17.

Photograph courtesy of El Museo del Barrio.

theater

Welch as Victoria...Bogart at Columbia

Broadway

Previews and Openings

King David—The gorgeously renovated New Amsterdam Theatre, once home to the Ziegfeld Follies, has a grand-opening attraction that suits its regal interior. The oratorio-in-concert, created by composer Alan Menken and lyricist Tim Rice, runs for one week only. $25–$75. Tues.–Fri. at 8 and Wed. at 2. *New Amsterdam Theatre, 214 W. 42nd St. (307-4100).*

Now Playing

An American Daughter—Wendy Wasserstein's new political comedy, starring Hal Holbrook and Kate Nelligan. $35–$50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 4/13/97. *Cort Theatre, 138 W. 48th St. (239-6200).*

Annie—Nell Carter stars as Miss Hannigan in this twentieth-anniversary production of everyone's favorite orphan musical. $40–$70. Wed.–Sat. at 7:30, Sun. at 1 and 6, Wed. and Sat. at 2. Opened: 3/26/97. *Martin Beck, 302 W. 45th St. (239-6200).*

Barrymore—William Luce's play gives you a chance to experience Christopher Plummer, the greatest living actor in the English language. It is a quasi monodrama in which the legendary thespian, a month from his rendezvous with death, prepares to put on *Richard III* once more. Sometimes he spars with his unseen, sardonic prompter in the wings (well intoned by Michael Mastro); for the rest, he gloriously indulges himself. (Simon: 4/7/97). $25–$55. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 3/25/97. *Music Box Theatre, 239 W. 45th St. (239-6200).*

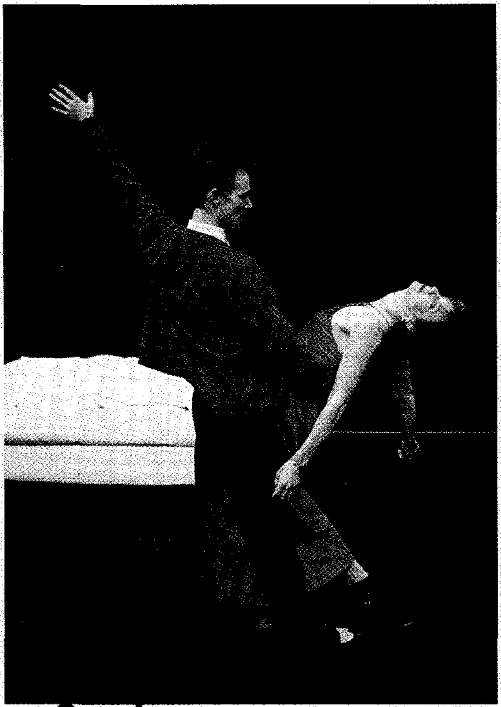
Beauty and the Beast—A musical based on a movie based on a fairy tale. Setting box-office and, presumably, merchandising records even as we speak. Kerry Butler plays the girl; Chuck Wagner plays the (hairy) boy. With Tony-award-winning costume design by Ann Hould-Ward; lyrics by Tim Rice and the late Howard Ashman; score by Alan Menken. $22.50–$70. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 4/18/94. *Palace Theatre, 1564 Broadway, at 47th St. (307-4100). 2 hrs. 30 mins.*

Bring In 'da Noise, Bring In 'da Funk—George C. Wolfe and Savion Glover's Tony-winning meditation on the pre-Hollywood ethnic roots of tap dancing. $20–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Ambassador, 219 W. 49th St. (239-6200). 2 hrs.*

Candide—Voltaire with a Leonard Bernstein beat. Hal Prince revives this musical satire, starring Jim Dale, Andrea Martin, Harolyn Blackwell, and Jason Danieley. $20–$70. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened 4/29/97. *Gershwin Theatre, 222 W. 51st St. (307-4100).*

Cats—Now and for the foreseeable future. By Andrew Lloyd Webber, of course, with an assist from T. S. Eliot. $37.50–$65. Dark Thurs. Opened: 10/7/82. *Winter Garden Theater, 1634 Broadway, at 50th St. (239-6200). 2 hrs. 30 mins.*

Chicago—It was a gamble to transfer the Encores! production of *Chicago* to Broadway, but since *Chicago* is about women who kill their men and the mercenary lawyer who gets them off, gambling seems like the merest peccadillo. Especially when, as here, it pays off. Ann Reinking is suavely slinky with a demureness that oozes sex; Bebe Neuwirth does a scissors kick or two while maintaining her come-hither brand of snootiness. And James Naughton doles out dearly bought legal strategy like alms to an importunate beggar. Minimalism prevails. All is concise, calibrated, calculated, but nothing is stinted on. Every bosom, pelvis, and long leg is in business to keep the women in the audience identifying, the men panting. If Chicago in the twenties was like this, it was more fun than Periclean Athens. Also starring Joel Grey. (Simon: 12/2/96) $20–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 11/14/96. *Shubert, 225 W. 44th St. (307-4100). 2 hrs. 30 mins.*



Opening

Disappearing Act

When Anne Bogart directs something new, attention must be paid. 'Going, Going, Gone,' a meditation on quantum mechanics and human behavior, is the first of three works to be presented by the director's Saratoga International Theater Institute. The play, which premiered in Louisville, runs this week only, but it will be followed by two previously acclaimed Bogart works: 'The Medium' and 'Small Lives/Big Dreams.' Performances run May 21–June 7.

Defending the Caveman—Rob Becker's one-man show, now starring Michael Chiklis, which posits a genetically inherited difference from prehistoric days to explain why men ("hunters") and women ("gatherers") get irritated with each other in Bloomingdale's. $49.50. Wed.–Sat. at 8, Sat. at 2 and 5. *Booth Theatre, 222 W. 45th St. (228-3626, or just dial CAVEMAN). 1 hr. 40 mins.*

A Doll's House—A startling new version of Ibsen's 1879 scenes from a marriage by Frank McGuinness. Starring Olivier Award winner Janet McTeer. $25–$60. Mon.–Sat. at 8, Sat. at 2. Opened: 4/2/97. *Belasco Theatre, 111 W. 44th St. (239-6200).*

Dream: The Johnny Mercer Musical—The Golden Age of American pop music, set to songs by Mercer, Duke Ellington, Billy Strayhorn, and many more, written between 1920 and 1960. Starring Lesley Ann Warren, Margaret Whiting, and John Pizzarelli. $45–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 4/3/97. *Royale Theatre, 242 W. 45th St. (239-6200).*

A Funny Thing Happened on the Way to the Forum—A new revival of the 1962 musical, featuring Whoopi Goldberg as a female Pseudolus. $60– $75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *St. James Theatre, 246 W. 44th St. (239-6200). 2 hrs. 20 mins.*

The Gin Game—D. L. Coburn's play, about two people in a retirement home, shows off the talents of two older actors. It is the thing the theater needs if its aging stars are not themselves to end up in like fashion. So we must be grateful to Coburn for letting Julie Harris and Charles Durning delight us with their very different but nicely complementary techniques. The Pulitzer Prize–winning play concerns Weller Martin and Fonsia Dorsey, two souls in their seventies, who after a hard-knock life end up in a nursing home, nursing illusions to keep them going. Weller fancies himself a wizard at cards, and entices the seemingly frail Fonsia, new to gin rummy, to provide him with an easy mark. But Fonsia has both a canny and a lucky streak, and goes on, over a week or so, to win every single hand. This makes Weller angrier and angrier, and Fonsia sweeter and sweeter, enraging her partner until the otherwise uneventful play ends in a tragicomic climax. (Simon: 5/5/97). $15–$55. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 4/20/97. *Lyceum Theatre, 149 W. 45th St. (239-6200).*

Grease!—It's back, after a brief hiatus. A crowd-pleasing, neon-heavy rock-and-roll musical about a group of high-school seniors in 1959. Book, music, and lyrics by Jim Jacobs and Warren Casey; directed and choreographed by Jeff Calhoun. Olympic gymnast Dominique Dawes joins the cast as cheerleader Patty Simcox, and Jeff Conaway plays D. J. Vince Fontaine. $30–$67.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 5/11/94. *Eugene O'Neill Theatre, 230 W. 49th St. (239-6200). 2 hrs. 30 mins*

Jekyll & Hyde—What do you think it's about? Man turns into beastly man, all in the name of science. Book and lyrics by Leslie Bricusse, score by Frank Wildhorn. $45–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 4/28/97. *Plymouth Theatre, 236 W. 45th St. (239-6200).*

Photograph by Richard C. Trigg.

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The King and I—Along with Lincoln Center's recent *Carousel* and the recent Broadway production of *State Fair*, the Rodgers and Hammerstein renaissance continues apace with their famous musical adaptation of the memoir *Anna and the King of Siam*, featuring contemporary heartthrob Lou Diamond Phillips (un-bald) in the role created by Yul Brynner. Faith Prince stars as Anna. $25–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Neil Simon Theatre, 250 W. 52nd St. (307-4100). 2 hrs. 45 mins.*

The Last Night of Ballyhoo—Alfred Uhry's first new play since *Driving Miss Daisy*, set in 1939 Atlanta on the eve of the premiere of *Gone With the Wind*. $55. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 2/27/97. *Helen Hayes Theatre, 240 W. 44th St. (307-4100).*

Les Misérables—The implacable Inspector Javert hounding the innocent ex-convict Jean Valjean; the pathetic Fantine, wronged by the entire world, dying as she entrusts her daughter, Cosette, to the now-prosperous Mayor Valjean; the dastardly Thénardiers bringing up Cosette as a scullion while cosseting their own daughter, Eponine–what a story! Just synopsizing the plot brings tears to the iciest eyes. (Simon: 3/31/97). $15–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 3/12/87. *Imperial Theater, 249 W. 45th St. (239-6200). 3 hrs. 15 mins.*

The Life—A contemporary street opera set in eighties Times Square. Music and lyrics by Cy Coleman and Ira Gasman; book by Coleman, Gasman, and David Newman. $40–$75. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. Opened 4/26/97. *Ethel Barrymore Theatre, 243 W. 47th St. (239-6200).*

The Little Foxes—Stockard Channing stars in Lillian Hellman's 1939 play, in a role made famous by Bette Davis onscreen; directed by Jack O'Brien. $35–$50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 4/27/97. *Vivian Beaumont, Lincoln Center (239-6200).*

London Assurance—Brian Bedford stars in Boucicault's nineteenth-century comedy of manners, courtship, fortunes, and fancy dress. $55. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2. Opened 4/30/97. *Roundabout Theatre's Stage Right, 1530 Broadway, at 45th St. (869-8400).*

Master Class—In the early seventies, opera star Maria Callas took her diva persona from stage to classroom with a celebrated series of tutorials for young hopefuls. Slightly fictionalized, they're the subject of Terrence McNally's newest play, starring Dixie Carter as the great *monstre sacré* herself. $32.50–$45. Tues.–Sat. at 8, Wed. and Sat. at 2. *Golden Theatre, 252 W. 45th St. (239-6200). 2 hrs. 30 mins.*

Miss Saigon—This reworking of Puccini's *Madama Butterfly*, set in Vietnam during the fall of Saigon, has just celebrated its fifth anniversary on Broadway. Score by Claude-Michel Schonberg; lyrics by Alain Boublil and Richard Maltby Jr.; directed by Nicholas Hytner. $15–$75. Mon.–Sat. at 8, Wed. and Sat. at 2; dark Sun. Opened: 4/11/91. *Broadway Theater, 1681 Broadway, at 53rd St. (239-6200). 2 hrs. 30 mins.*

Once Upon a Mattress—Sarah Jessica Parker plays the oversensitive royal in this musical version of Hans Christian Andersen's *The Princess and the Pea*. For insomniac luxury-lovers of all ages. $40–$75. Thurs. and Fri. at 8, Wed. and Sat. at 2 and 8, Sun. at 2 and 7. Opened 12/18/96. *Broadhurst, 235 W. 44th St. (239-6200).*

The Phantom of the Opera—In its ninth year on Broadway, Andrew Lloyd Webber's blockbuster continues to pack them in, passing the 3,200-performance mark recently and edging into sixth place among the longest-running musicals. And strangely—or wisely, depending on your point of view—it's no nearer to becoming a movie than on the day it opened. $15–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. *Majestic Theater, 247 W. 44th St. (239-6200). 2 hrs. 30 mins.*

Rent—The late Jonathan Larson's reimagining of Puccini's *La Bohème* as it might be lived by a gaggle of contemporary young and hip types living in the East Village. $30–$67.50. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. *Nederlander Theater, 208 W. 41st St. (307-4100). 2 hrs. 45 mins.*

Smokey Joe's Cafe: The Songs of Leiber and Stoller—They say the neon lights are bright on Broadway, and when this show—drawn from the score Jerry Leiber and Mike Stoller composed to accompany the American baby-boomer childhood experience—breezes into New York City, people gonna scrape and bow. You don't like crazy music? (We keep forgettin'.) Don't feel that way; baby, that is rock and roll. A tip, tip, tip, young blood: Buy yourself a ticket, sit down in the very first row. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. $35–$70. *At the Virginia Theatre, 245 W. 52nd St. (239-6200)?* Uh-huh. *2 hrs. 10 mins.*

Steel Pier—Think Atlantic City, 1933: dance marathons, lovebirds, and cotton candy. A new musical by Kander, Ebb, and Thompson, starring Gregory Harrison, Karen Ziemba, Daniel McDonald, and Debra Monk. $35–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened 4/24/97. *Richard Rodgers Theatre, 226 W. 46th St. (307-4100).*

Titanic—Go down with the ship, directed by Richard Jones. $45–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened 4/23/97. *Lunt-Fontanne Theatre, 205 W. 46th St. (307-4100).*

Victor/Victoria—Reprising her title role in husband Blake Edwards's 1982 film, Julie Andrews—returning to the Broadway stage for the first time since the early sixties and *Camelot*—struts her stuff in (the late) Henry Mancini and Leslie Bricusse's musical adaptation of Mr. Edwards's comedy of sexual manners. With Tony Roberts, Michael Nouri, and Rachel York; written and directed by Mr. Edwards. $20–$75. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. *Marquis, 1535 Broadway (307-4100). 2 hrs. 45 mins.*

The Young Man From Atlanta—There's good down-home, southern-fried atmosphere at the Houston house of Will and Lily Dale Kidder, but where the hell is the play? Rip Torn, terrific when he plays disturbingly shady characters, must here keep reining himself in. Shirley Knight is stuck with the hard task of making a stupid woman lovable, which would tax a much better actress. Once again, the Pulitzer has gone to bogus profundity. (Simon: 4/7/97). $25–$45. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 3/27/97. *Longacre Theatre, 220 W. 48th St. (239-6200).*

Off Broadway

Previews and Openings

A Drop in the Bucket—A dark comedy about two widows, Atlantic City, and the allure of the one-arm bandits. $7–$20. Tues.–Sat. at 8, Wed. at 2, Sun. at 3, with a special 5/24 performance at 2. Previews begin 5/22 for a 5/28 opening. *Judith Anderson Theatre, 422 W. 42nd St. (279-4200).*

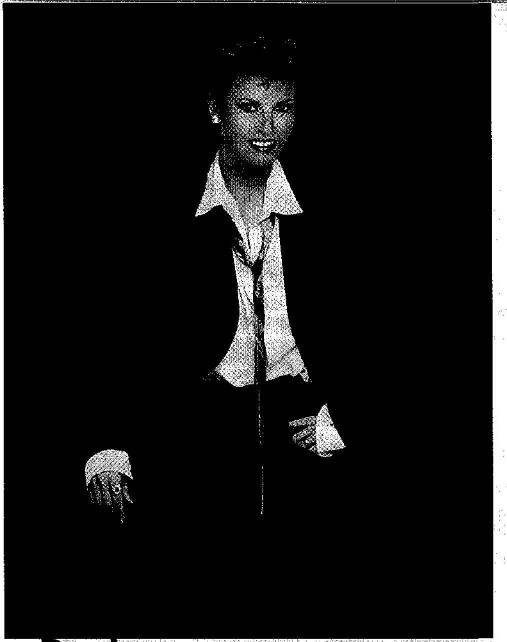
Baby Anger—A yuppie couple's baby boy is cast in an award-winning commercial—as a girl. Quel drag! Presented by Playwrights Horizons, written by Peter Hedges (*What's Eating Gilbert Grape*), and starring Kristen Johnston (*3rd Rock From the Sun*). $35. Tues.–Fri. at 8, Sat. at 3 and 8, and Sun. at 3 and 7:30. In previews for a 6/8 opening. *Anne G. Wilder Theater, 416 W. 42nd St. (279-4200).*

Chez GARBO—A revival from last season. In Michelangelo Alasa's environmental musical, the audience strolls through a conceptual artist's gallery re-creation of Greta Garbo's East Side apartment—and, as well, through the last 50 years of the recluse's life. $20. Fri. at 8, Sat. at 7, and Sun. at 3. Opened 5/16. Through 6/22. *DUO Theatre, 62 E. 4th St. (598-4320).*

Collected Stories—Donald Margulies's two-character tale of an aging writer and her protégée. Awarded by the Los Angeles Drama Critics Circle for best

Ground Rules:

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where half-price tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.



Previews

Following Suit

At first blush, it hardly seems the logical choice. Raquel Welch, whose giraffe eyelashes and va-va-voom figure have tormented men for decades, will be slipping into the title role of *Victor/Victoria* starting June 3. Can she pull this off? Can all those curves be subdued? An expert weighs in. "The costume designer will probably find it a pleasant challenge," says Marjorie Garber, author of the definitive drag monograph, *Vested Interests*. "But I think she'll be really good." That legendary shape, Garber argues, will be a boon, not a bust. Dramatically speaking. "There'll be all this tension between the curvaceous Raquel Welch and the need to divert attention away from her sexiness," she says. "That's an underlying tension—*underlying* being a key word here—that Julie Andrews did not raise."

Besides, Welch has already demonstrated a knack for playing macho femmes. According to Camille Paglia, she insisted on wearing men's makeup in Westerns and doing her own roller-derby stunts in *Kansas City Bomber*. In 1970, Welch played a transsexual in the screen adaptation of Gore Vidal's book *Myra Breckinridge*. The movie was a flop, but Welch was hilarious, gamely wearing trousers, talking dirty, and cracking whips. "She has no problem playing extreme, flamboyant, operatic roles," says Paglia, the butch connoisseur who wrote *Sexual Personae*. "Plus, she's a comedian, and has a great sense of humor about herself."

All persuasive arguments. Yet that campy, self-parodying side, if it exists, was nowhere in evidence when she spoke with *New York* two weeks ago, via cell phone. "I don't think we should be talking about this. Thank you anyway," she said when asked about her "drag potential." We tried to explain. "Thank you very much," Welch interrupted. "I'm calling my personal assistant now. Good-bye." The line went dead.

A drag, indeed. JENNIFER SENIOR

Photograph by Greg Gorman.

new play; stars Maria Tucci and Debra Messing. $45. Tues.–Fri. at 8, Sat. at 2:30 and 8, Sun. at 2:30 and 7. In previews for a 5/20 opening. *The Manhattan Theater Club/Stage I at City Center, 131 W. 55th St. (581-1212).*

Going, Going, Gone—Whenever Anne Bogart directs a new play, attention must be paid. This one, which enjoyed a happy premiere in Louisville, explores quantum mechanics and human behavior. $20. Wed.–Sun. at 8, Sat. at 2. *The Miller Theater, Columbia University, W. 116th St. and B'way (854-7799).*

Gross Indecency: The Three Trials of Oscar Wilde—After a long and giddy run at the Greenwich House, the Tectonic Theater production has finally found a home Off Broadway, and most would say it's about time. From letters, biographies, and court transcripts, writer-director Moisés Kaufman has put together a beguiling show about Wilde's 1895 trial for "gross indecency with male persons." $20–$45. Tues.–Fri. at 8, Sat. at 7 and 10, and Sun. at 3 and 7. Previews begin 5/20 for a 6/5 opening. *Minetta Lane Theatre, 18 Minetta Lane (307-4100).*

Seeking the Genesis—Kia Corthron's newest drama. C Ana, a single mom from the projects who has already lost one of her two sons to gangs and drugs, is confronted with a moral dilemma about how to spare the other. $32. Tues.–Sun. at 7:30, Sat. and Sun. at 3. Previews begin 5/20 for a 6/10 opening. *Manhattan Theatre Club, 131 W. 55th St. (581-1212).*

The Devils—Elizabeth Egloff often turns to the classics for inspiration, and in this, her newest drama, it's a Dostoyevsky work by the same name. Her play follows a crew of Ukrainian revolutionaries as they grapple with the human obstacles to social change. $25–$30. Tues.–Fri. at 7, Sat. at 1 and 7, Sun. at 5. In previews for a 5/20 opening. Through 6/8. *New York Theater Workshop, 79 E. 4th St. (460-5475).*

Now Playing

A Brief History of White Music—A new musical looking at white pop music from swing to the seventies. $40. Tues.–Sat. at 8:15, Sat. at 2:15, Sun. at 3:15 and 7:15. *The Village Gate, 240 W. 52nd St. (307-5252).*

All My Sons—A fiftieth-anniversary production of Arthur Miller's classic, starring John Cullum and directed by Barry Edelstein. $45. Tues.–Sat. at 7:30, Wed., Sat., and Sun. at 2:30. Opened 5/4/97. *Laura Pels at the Roundabout, 1530 Broadway, at 45th St. (869-8400).*

Beat: A Subway Cop's Comedy—Comic reminiscence of ten years on the beat, by John DiResta, who remains a New York City Transit cop. $30. Tues.–Fri. at 8, Sat. at 7 and 9:30, Sun. at 3 and 5:30. *Kaufman Theatre, 534 W. 42nd St. (279-4200).*

Bermuda Avenue Triangle—Sex and other scandalous behavior in an exclusive retirement community. By Renee Taylor and Joseph Bologna; starring the aforementioned writers and Nanette Fabray. $50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 5/11/97. *Promenade Theatre, 2162 Broadway, at 76th St. (239-6200).*

Blue Man Group: Tubes—Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Kids love it, and adults can pretend the show's an ironic commentary on performance art. $39–

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Bunny Bunny—Alan Zweibel's three-character play about his fourteen-year relationship with Gilda Radner. $35–$45. Tues.–Sat. at 8, Sat. at 3, Sun. at 3 and 7. Opened: 3/23/97. *Lucille Lortel, 121 Christopher St. (239-6200).*

Capitol Steps—A new political musical revue performed by former congressional staff members. $40. Mon., Wed.–Sat. at 8, Sat. at 2, Sun. at 3 and 7. *John Houseman Theatre, 450 W. 42nd St. (239-6200).*

Corn—A country-and-western musical by Charles Ludlam, originally produced in 1972. $30. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 7. Opened: 4/15/97. *Chelsea Playhouse, 125 W. 22nd St. (307-4100).*

Curse of the Starving Class—The Signature Theatre Company's Shepard season closes with this 1978 drama about a family, and a country, in decline. $25. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3. Through 5/31. *The Public/Susan Stein Shiva Theater, 425 Lafayette St. (239-6200).*

The Fantasticks—The musical perennial that, happily, refuses to go away. $35. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. *Sullivan St. Theater, 181 Sullivan St. (674-3838).*

Forbidden Broadway Strikes Back!—Some titles say it all, and Gerard Alessandrini's newest update of his long-running musical spoof poking fun at the assorted absurdities of the Great White Way couldn't arrive in town at a more—well, let's be kind and say propitious time. $35–$40. Mon., Wed.–Fri. at 8, Sat. and Sun. at 7:30, Sat. at 10, Sun. at 3; food and drink available/optional. *Triad, 158 W. 72nd St. (799-4599).*

Full Gallop—This is the monodrama—I mean monofarce—about Diana Vreeland, the fearsome fashion arbiter who for decades wielded style-making power from behind her desks at *Harper's Bazaar* and then *Vogue.* A whirlwind bearing aloft talented models, designers, and photographers, she was a scintillating wit and fabulous character in her own right and wrong. We are granted an hour and three quarters with a fabled *monstre sacré* in her demonic digs as we listen to her recollect a chicly checkered past; pass canny judgment on people and fashions and life; conduct uproarious dialogues with her skeptical French maid, Yvonne, over the intercom; and hobnob telephonically with the luminaries of international society. (Simon: 10/14/96.) $37.50–$40. Tues.–Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3. *Westside Theatre, 407 W. 43rd St. (239-6200).*

God's Heart—Craig Lucas's latest, starring Amy Brenneman and Julie Kavner, among others, as eight urbanites who form an unlikely connection; directed by Joe Mantello. $45 . Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7:30. Opened 4/6/97. *Mitzi E. Newhouse Theater, Lincoln Center (239-6200).*

Godspell—The first all-black production of Stephen Schwartz's 1971 rock opera. $25. Thurs. and Fri. at 7:30, Sat. and Sun. at 3 and 7. Opened 2/6. *Victoria Theatre, 235 W. 125th St. (769-8183).*

Grandma Sylvia's Funeral—An audience-participation comedy akin to *Tony 'n' Tina's Wedding,* written by Glenn Wein and Amy Lord Blumsack. When Grandma Sylvia dies, a power struggle ensues among family members. $37.50–$57.50, which includes a mitzvah meal. Opened: 10/9/94. Wed. and Thurs. at 2, Thurs. at 7:30, Fri. at 8, Sat. at 5 and 9, Sun. at 1 and 5. *Soho Playhouse, 15 Vandam St. (691-1555).*

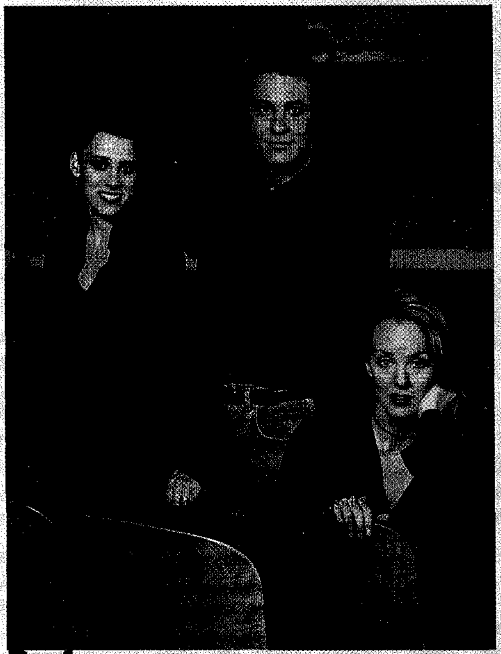
The Hairy Ape—The Wooster Group presents Eugene O'Neill's expressionist drama. Directed by Elizabeth LeCompte; starring Willem Dafoe. $45–$55. Wed.–Sat. at 8, Sat. at 2, Sun. at 7. Opened: 4/3/97. *Selwyn Theater, 229 W. 42nd St. (239-6200).*

How I Learned to Drive—Paula Vogel's play benefits from an original slant: child molestation as an act of consenting partners, with the child as a willing participant. Miss Vogel acknowledges her debt to Nabokov's *Lolita.* She has written a memory play about a pedophile and his big-breasted niece by marriage, Uncle Peck and Li'l Bit, names a trifle too apt to ring true. The driving lessons Uncle Peck gives Li'l Bit over the years are a slow, careful—even caring—seduction. Miss Vogel uses the topography and chronology of her own life for L.B.'s story; is this done merely to anchor fiction more firmly in reality, or are we nudged into speculating about her self-proclaimed lesbianism, even if we accept her asseveration that this is not auto-

Previews

A Revival Revived

'What the Butler Saw' may be Joe Orton's funniest play, and the 1996 revival by the Cocteau Rep was one of the best to come along in years. Graciously, the company has decided to revive the production—which involves a shrink, a nymphomaniac, a bellhop, and lots of sexual confusion—but this time for two and a half weeks only. For more information, call 677-0060. Opens May 29.



Performance

Stars of David

Disney's gorgeously renovated New Amsterdam Theatre, once home to *The Ziegfeld Follies,* has a grand-opening attraction that suits its regal interior: *King David,* an oratorio-in-concert created by composer Alan Menken and lyricist Tim Rice. Runs this week only.

biography? Mark Brokaw has directed inventively in Narelle Sisson's rather too schematic set. David Morse is an utterly disarming U.P.: cunning pedophile and self-deluded good ol' boy in warm-hearted blend; Mary-Louise Parker dons several ages from 11 to 35 with the skill of a quick-change artist. (Simon: 3/31/97). $25–$45. Tues.–Sat. at 8, Wed., Sat., and Sun. at 3. First opened at the Vineyard Theatre on 3/16/97; reopened on 5/6/97. *Century Theater, 111 E. 15 St. (239-6200).*

Howard Crabtree's When Pigs Fly—One of 1996's more melancholy theater trends was the posthumous musical. Like *Rent* composer Jonathan Larsen, costumer and musical "conceiver" Howard Crabtree passed away in June, days after completing work on his latest backstage-comedy revue. But the show, as developed by Mr. Crabtree with Dick Gallagher and Mark Waldrop, goes on. $40. Mon., Wed.–Fri. at 8, Sat. at 7 and 10, Sun. at 2 and 5. *Douglas Fairbanks Theater, 432 W. 42nd St. (239-6200).*

I Love You, You're Perfect, Now Change—They're here. They're straight. Get used to it. It's a daring innovation, perhaps, but this musical revue about what, in the context of most contemporary musicals, seems an amusingly quaint subject these days—heterosexual love—has bravely decided to buck the trend. $45. Tues.–Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3. *Westside Theatre, 407 W. 43rd St. (239-6200).*

The Joy of Going Somewhere Definite—The world premiere of Quincy Long's meditation on marriage, courtesy three unemployed (but philosophical) loggers. Directed by Atlantic Theater Company co-founder, and Academy Award nominee, William H. Macy. $32. Tues.–Sat. at 8, Sat. at 2, Sun. at 7. Opened: 4/7. Through 5/17. *Atlantic Theater, 336 W. 20th St. (239-6200).*

Kerouac—A musical based on the Beat poet's life. And he would have loved this: the management's throwing in two free drinks for the cost of admission. $25. Wed.–Sat. at 8, Sat. at 2, Sun. at 3. *Theatre East, 211 E. 60th St. (838-8528).*

Late Nite Catechism—Maripat Donovan as a parochial-school-teaching nun backed by a magisterium of unassailable moral authority and some mean wrist action with a ruler. $35. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 2 and 5. *St. Luke's Church Annex, 308 W. 46th St. (239-6200).*

Magic on Broadway—Like it says, performed by illusionist and prestidigitator Joseph Gabriel. $25–$45. Thurs.–Sat. at 8, Wed. at 2 and 7, Sat. at 2 and 5, Sun. at 3 and 6. *Lamb's Theatre, 130 W. 44th St. (239-6200).*

Making Porn—A play about the gay-porn industry starring real-life porn stars Blue Blake and Ryan Idol. $30–$35. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 7. *Actors' Playhouse, 100 Seventh Ave. South (239-6200).*

Men on the Verge of a His-Panic Breakdown—Multiple monologues about the gay Hispanic experience, starring Felix A. Pire. $30. Tues.–Sat. at 9, Sun. at 5. *47th St. Theatre, 304 W. 47th St. (265-1086).*

Mere Mortals and Others—David Ives presents six one-acts, ranging from Mamet to mini-golf to mayfly mating rituals. $33–$35. Tues.–Sat. at 8, Sat. at 2, Sun at 3. Opened 4/29. *Primary Stages, 354 W. 45th St. (333-4052).*

My Italy Story—One man's journey from Hoboken to Italy, searching for his roots. Written by Joseph Gallo; starring Daniel Mastrogiorgio. $30. Tues.–Sat. at 7, Sun. at 3. Opened: 3/31/97. *47th St. Theatre, 304 W. 47th St. (265-1086).*

Othello—Set in the Mediterranean Renaissance, starring Abner Genece and Joseph Menino. $24. Thurs.–Sat. at 8, Sun. at 3. Opened: 3/16/97. *Bouwerie Lane Theatre, 330 Bowery, at Bond St. (677-0060).*

Ourselves Alone—Irish playwright Anne Devlin won a Samuel Beckett Award for her script, which chronicles the lives of three women struggling in eighties Belfast. $15–$20. Thurs.–Sat. at 8, Sun. at 5. Opened 4/26. Through 5/24. *HERE Mainstage Theater, 145 Sixth Ave. (647-0202).*

Perfect Crime—Warren Manzi's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." $35. Mon. and Thurs.–Sat. at 8, Sun. at 3 and 7, Wed. and Sat. at 2. Opened: 4/5/87. *Duffy Theatre, 1553 Broadway, at 46th St. (695-3401).*

Stomp—As the title implies, a loud, aggressive, and energetic show in which a troupe of performers dances, claps, and generally bangs on everything in sight. Featuring buckets, brooms, trash-can lids, and, yes, the kitchen sink. More engaging than you might expect. $29.50–$45. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. *Orpheum, 126 Second Ave., bet. 7th and 8th Sts. (477-2477).*

Stonewall Jackson's House—A new comedy about a young woman who violates racial taboos—political correctness, take that! $35. Wed.–Sat. at 8, Sat. at 2, Sun. at 3 and 7. *American Place Theatre, 111 W. 46th St. (239-6200).*

Tap Dogs—An Australian import, a rollicking tap show with a gritty edge. $20–$35. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7. Opened: 3/16/97. *Union Square Theatre, 100 E. 17th St. (307-4100).*

To Catch the Lightning—The Puerto Rican Traveling Theatre, now in its thirtieth season, presents a new absurdist drama by Carmen Rivera. $20. English performances: Wed.–Fri. at 8. Spanish performances: Sat. at 2 and 8, Sun. at 3 and 6:30. Opened 5/14. *Lambs Theater, 130 W. 44th St. (354-1293).*

Tony 'n' Tina's Wedding—A wedding at *St. John's Church, 81 Christopher St.,* then a reception at *Vinnie's, 147 Waverly Pl.,* with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and it's lasted longer than a lot of real marriages. $60–$75. Tues.–Sun. at 7, Sat. and Sun. at 2. Opened: 2/6/88 (279-4200).

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Bo Ky—This very basic Chinatown spot has been dishing up delicious noodle soups to the neighborhood since before the Mees and Tang Tangs sprouted uptown. Expect to share a table. *80 Bayard St. (406-2292). (I) ($).*

Chanterelle—Spare and elegant, virtually religious, this TriBeCa restaurant is a favorite among those who want a Big Deal. Chef David Waltuck runs a grand kitchen—seafood sausage, cold fruit soups, and anything he does with truffles in season. Wife Karen runs the front room with class and warmth. *2 Harrison St., at Hudson St. (966-6960). (E) AE, DC, DS, MC, V.*

The Cub Room—Fighting back from the scorching bar scene his restaurant became last summer, chef-owner Henry Meer (from Lutèce)—doing penance for the butter and cream of the past—is dishing up contemporary American fare to an impossibly diverse crowd. Yes, that was Ethan Hawke. *131 Sullivan St., at Prince St. (677-4100). (M) AE only.*

Diva—Another hip spot on the nexus of a hip neighborhood, with Italian specialties like homemade gnocchi and lobster-stuffed black ravioli. Iron candelabras and scarlet walls set the perfect sexy downtown mood. *341 W. Broadway, nr. Broome St. (941-9024). (M) AE, MC, V.*

Ecco—A beacon in the wilderness that is Chambers Street. Old-world charm and an excellent seasonal antipasto offering. The very cozy narrow booths line the east wall, and tile floors take you back to the Gilded Age. *124 Chambers St., nr. Sixth Ave. (227-7074). (M) AE, CB, DC, DS, MC, V.*

Gigino Trattoria—The rustic Italian fare in this barn-like TriBeCa trattoria ranges from brick-oven pizza and calzones to salmon with broccoli rabe. The casual atmosphere and fresh, inventive peasant food have already gained a loyal neighborhood following. *323 Greenwich St. (431-1112). (M) AE, DC, MC, V.*

Hudson River Club—From this Frank Lloyd Wright-ish dining room in the World Financial Center, you can see the Statue of Liberty. But then, the Hudson River figures prominently so many ways here. The emphasis is on Hudson River Valley cuisine, with specialties like venison prosciutto, squash soup, roast pheasant, and Catskill Mountains trout. *4 World Financial Ctr. (786-1500). (E) AE, CB, DC, MC, V.*

I Tre Merli—Bustling SoHo loft-like space, specializing in Northern Italian (specifically Genovese) cuisine. Try the homemade pastas and focaccia sandwiches. *463 W. Broadway (254-8699). (M–E) AE, DC, MC, V.*

L'Ecole—This modern French bistro is unique in that its chefs are students from the French Culinary Institute. Special three- and five-course menus are available, so come with either an empty stomach or a doggie bag. Private parties. Closed Sundays. *462 Broadway, at Grand St. (219-3300). (M) AE, DC, MC, V.*

Layla—A Middle Eastern feast, complete with gyrating belly dancer, brought to you by Drew Nieporent and his TriBeCa production team. Menu highlights include crabmeat phyllo, cinnamon-braised lamb shank with okra, and toasted couscous and almond ice milk. *211 W. Broadway, at Franklin St. (431-0700). (M) AE, DC, MC, V.*

Manhattan Bistro—SoHo charm without SoHo attitude. This cheerful, comfortable bistro offers hearty Franco-American fare like cured salmon, seared tuna, and hanger steak. Open late with a limited supper menu. *129 Spring St. (966-3459). (M) AE, MC, V.*

The Odeon—Downtown has fallen in love all over again with this TriBeCa institution. The bar's out of Dashiell Hammett, and the dining room gets everyone from the banker, his wife, and their 2-year-old to movie stars, artists, and assorted big-deal celebrities. *145 W. Broadway, nr. Thomas St. (233-0507). (M) AE, MC, V.*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted two Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *109 Spring St. (274-8883). Also, 240 Columbus Ave., at 71st St. (769-3988). (M–E) AE, MC, V.*

Salaam Bombay—Sophisticated Indian food has made it to the heart of TriBeCa. Marble floors and a canopy above each table decorate the dining room. Regional specialties from all corners of the country include dahi batata poori from Bombay, khaman dhokla from Gujarat, and lamb pasanda from Kashmir. *317 Greenwich St. (226-9400). (M) AE, DC, DS, MC, TM, V.*

Sanzin—This cozy SoHo bistro offers "New York cuisine" with a French twist, which means creative renditions of highly seasoned food. Signature dishes include a creamy semolina pasta with Roquefort and truffle oil, duck breast with saffron noodles, and Valrhona-chocolate-soufflé cake. Regulars congregate at the comfortable mahogany bar. *180 Spring St. (965-0710). (M–E) AE, DC, MC, V.*

Taliesin—This power dining room inside the Millenium Hilton attracts its fair share of bankers and brokers with creative New American cuisine. Sample the chef's Italian-influenced fare by ordering an appetizer degustation menu or the three-course Tuscan Tastings prix fixe for $42.95. Open for beakfast, lunch, and dinner. *55 Church St. (312-2000). (E) AE, CB, DC, DS, MC, V.*

Tennessee Mountain—This 1807 landmark farmhouse serves up huge portions of smoked chicken and grilled ribs, plus regional appetizers and desserts. Bring those breath mints and Handi-Wipes for a $17.95 all-you-can-eat on Monday night. *143 Spring St. (431-3993). (I) AE, MC, TM, V.*

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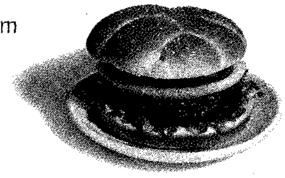

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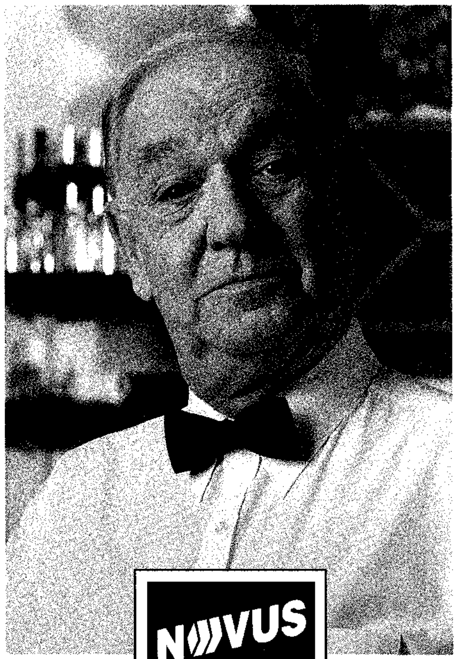

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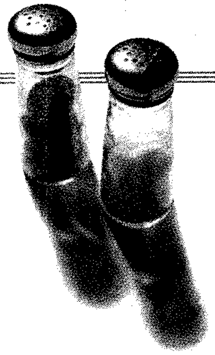

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Mirezi—This sleekly designed boîte features a sake bar and specialty Asian cocktails as well as traditional Korean and Asian dishes, such as bibimbap and barbecued spareribs, with the type of haute twist that appeals to the targeted young, trendy crowd. *59 Fifth Ave. (242-9708). (M) AE, MC, V.*

Osso Buco—Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak, *88 University Pl., nr. 11th St. (645-4525). (M) AE, DC, DS, MC, V.*

Riodizio—This South American spot in NoHo specializes in *rodizio*, a dramatic processional of grilled meats and seafoods that stops only when you cry uncle. For lighter appetites, there's a good selection of salads and "little dishes" of spicy ribs, sweet-potato cakes, and Brazilian-style wrapped sandwiches. *417 Lafayette St. (529-1313). (M) AE, MC, V.*

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Blue Note Jazz Club and Restaurant—Should you develop an appetite while listening to some of the world's best jazz acts, this famous Village club offers a full menu, with such Continental fare as shrimp with scallops and salmon with champagne sauce. Open for brunch, too. *131 W. 3rd St. (475-8592). (M–E) AE, DC, MC, V.*

Greenwich Cafe—This Village café, with its plush antique wing chairs and rococo mirrors, has a loungy feel and is open around the clock with a menu that crosses every border. Representative items include crab cakes with lobster sauce and fennel tempura, grilled salmon with jasmine rice, and a veggie burger with minted couscous. No cover for the jazz brunch. *75 Greenwich Ave. (255-5489). (I–M) AE, DC, DS, MC, V.*

Gus' Place—This welcoming Greek taverna in the West Village offers authentic Mediterranean meze and entrées; French doors open out onto warm spring evenings. The orzo with Gulf shrimp and the lamb-shank stifado are house specialties. *149 Waverly Pl. (645-8511). (M) AE, DC, DS, MC, V.*

Rincon de España—Spanish restaurant offering excellent paella and seafood; very small and intimate. *226 Thompson St. (260-4950). (I) AE, CB, DC, DS, MC, V.*

Sazerac House—There's a lot of history in this eighteenth-century landmark building. A Village hangout for 30 years, the Saz specializes in Cajun-inspired American food, like Louisiana crab cakes, jambalaya, and pan-seared salmon. *533 Hudson St., at Charles St. (989-0313). (M) AE, DC, MC, V.*

Sevilla—Regulars flock to this popular old-world Village spot for its famed paella à la Valenciana and chicken Villary. Be prepared to overdose on garlic. *62 Charles St. (929-3189). (M) AE, DC, MC, V.*

Villa Mosconi—Peter Mosconi and his brood offer a menu as reliable as traditional Italian home cooking. Find this old-world anachronism in the heart of Greenwich Village. *69 MacDougal St. (673-0390). (M) AE, DS, MC, V.*

Ye Waverly Inn—This shrine to Colonial times offers American standards like chicken potpie, baked peasant meatloaf, Indian pudding, and hot mulled wine. The room in the landmark building, dated to 1844, has *three* working fireplaces, and is decorated, in true Laura Ashley fashion, with lace curtains and floral wallpaper. *16 Bank St. (929-4377). (M) AE, DC, DS, MC, V.*

14th–42nd Streets, East Side

Back Porch—Ideal spot for Murray Hill residents to meet for drinks alfresco and southwestern-flavored fare. Sit outdoors as long as the weather holds. *488 Third Ave., at 33rd St. (685-3828). (I) AE, DC, DS, MC, V.*

Bambou—There's a new flavor on East 14th Street: ambitiously nouvelle renderings of Caribbean cuisine, like ackee-and-callaloo tart with scotch-bonnet-and-tomato salsa, and coconut-curry lobster with banana-lentil salad. The relaxing, tropical dining room and bar have already attracted such boldfaced names and beautiful faces as Harry Belafonte, Marisa Tomei, Iman, and Roshumba. *243 E. 14th St. (358-0012). (M) AE, MC, V.*

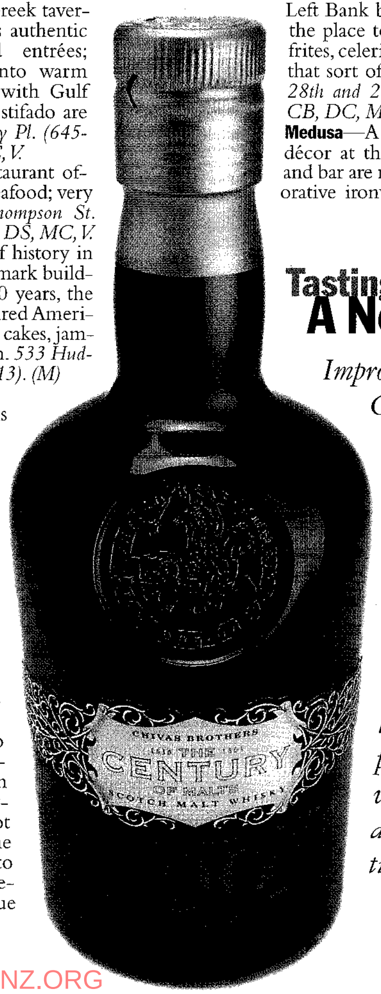
Bobby O's Steakhouse—Celebrity owner Patrick Swayze and partner Bobby Ochs specialize in steaks—sirloin, filet mignon, and porterhouse—at a very affordable $18.50, plus lobster and prime rib. To make for a more peaceful dining experience, the boisterous bar area is partitioned off with cherrywood paneling. *560 Third Ave., at 37th St. (681-0400). (I–M) AE, CB, DC, MC, V.*

El Parador Cafe—Very possibly the oldest Mexican restaurant in New York City, this comfortable, old-world establishment is known for its enormous selection of premium tequilas and traditional dishes like mole poblano, carnitas, and duck with cuipotle glaze. *325 E. 34th St. (679-6812). (M) MC, TM, V.*

Granville—Besides adhering to the current vogue for clubby, cigar-friendly hangouts, this Gramercy restaurant and lounge offers modern takes on American cuisine—lobster medallions with oxtail risotto, for instance. And the D.J. booth upstairs provides an alternative to the old-English-gent vibe. *40 E. 20th St. (253-9088). (M) AE, MC, V.*

Les Halles—Even though it hasn't been around forever, this utterly perfect re-creation of a Left Bank bistro seems like it has. This is the place to come for onion soup, steak frites, celeri rémoulade, crème caramel—that sort of thing. *411 Park Ave. So., bet. 28th and 29th Sts. (679-4111). (M) AE, CB, DC, MC, V.*

Medusa—A lot of thought went into the décor at this new restaurant: The floors and bar are red travertine marble, and decorative ironwork details the sconces and



Tasting A New Century

Improbable, perhaps, but Chivas has struck gold mixing 100 of Scotland's top single-malt whiskeys to achieve its soaringly complex new premium blend, The Century of Malts. Idiosyncratic single-malt snobs should at least pay a visit to sample a satisfyingly diverse greatest-hits package of obscure distillations, all in one glass.

ALEX WILLIAMS

Photograph by Steven Freeman.

door frames. The *au courant* Mediterranean menu includes such specialties as poppy-seed-encrusted tuna with lime sauce and rack of lamb with Chianti and grilled golden apples. *239 Park Avenue South, nr. 19th St. (477-1500). (M) AE, MC, V.*

Patria—Zesty Latin American fare brought to you in a festive high-energy atmosphere. The three-story dining room suits the changing mood of diners: bright and airy by day and warm and earthy by night. Chef Doug Rodriguez comes from Miami via a childhood in Brooklyn. Really. And Ariel Lacayo may be the coolest maître d' in town. Try the Mojito, Patria's signature drink made from sugarcane. *250 Park Ave. So., nr. 20th St. (777-6211). (M) AE, MC, V.*

Piccolino—A country-style Italian restaurant in midtown offering homemade pastas and thin-crust pizzas in a peach stucco duplex. (The building is a century old.) Worth trying are the risotto pescatore, shrimp-pesto pizza, and veal quattroformagio. *8 E. 36th St. (683-6444). (M) AE, DC, MC, V.*

Rossini's—This elegant split-level restaurant offers Northern Italian cuisine and live music nightly. Chef Gilberto specializes in seafood, and private parties are easily accommodated. *108 E. 38th St. (683-0135). (E) AE, DC, MC, TM, V.*

Stock & Tankard—Those looking to unwind after a hard day at the office can find comfort in this low-key bar, which serves over fifty microbrewed beers, twenty wines by the glass, diverse martinis, and frozen drinks. The steakhouse menu includes alligator and other offbeat options. *587 Third Ave., nr. 38th St. (661-3181). (M) AE, DC, DS, MC, TM, V.*

14th–42nd Streets, West Side

Simply Pasta—Perfectly situated for pretheater, this moderately-priced Northern Italian restaurant offers such dependable, fresh fare as Caesar salad, osso buco, and tirami su. *120 W. 41st St. (391-0805). (I) AE, DC, MC, V.*

World Yacht—Take an out-of-town visitor to see the sights—all of them—over dinner. The luxury yacht boards at six, and sails from seven until ten. *Pier 81, W. 41st St. and the Hudson River (630-8100). (E) AE, MC, V.*

43rd–56th Streets, East Side

BlackFinn Bar & Restaurant—A place boasting all the elements to satisfy overtaxed office workers: happy hour, TVs, a fireplace, and a friendly attitude toward cigar smoke. The Cajun menu offers spicy fare like chicken-and-sausage jambalaya and blackened-shrimp po'boys. *994 Second Ave., nr. 52nd St. (355-6993). (I) AE, DC, DS, MC, V.*

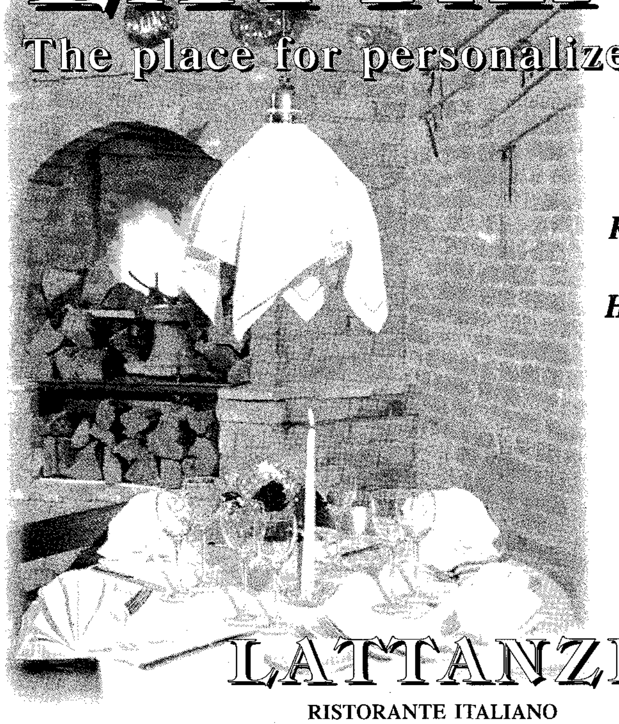
Café Centro—A big, shiny brasserie-cum-café in the lobby of the MetLife Building; there's inventive cooking going on here, and the joint is as fun and good as non-expensive midtown gets. In the loud little Beer Bar, get one of the best hamburgers in town. Closed Sunday. *200 Park Ave., 45th St. at Vanderbilt Ave. (818-1222). (M) AE, DC, MC, V.*

Coldwaters—Lots of fresh, simply prepared seafood: steamers, soft-shell crabs, lobsters, and grilled shrimp and scallops in a casual atmosphere. *988 Second Ave., at 52nd St. (888-2122). (M) AE, DC, DS, MC, V.*

Divine Bar—This East Side establishment is all things to all people: a cigar bar, a wine bar, a tapas lounge,

Ground Rules:

Here lie a few hundred of the city's more noteworthy restaurants, some *New York* advertisers among them. The price guide, admittedly imperfect, is as follows: (E) = expensive, $35 and over per place; (M) = moderate, $15–$30 per place; (I) = inexpensive, $15 and under per place. Following each listing there is also a code indicating acceptable methods of payment: ($) = cash only, AE = American Express, CB = Carte Blanche, DC = Diners Club, DS = Discover, M = MasterCard, TM = Transmedia, V = Visa. "AE only" indicates that American Express is the only accepted charge/credit card.



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and a casual, couch-filled living room where local office workers can unwind. The eclectic menu includes smoked-duck breast bruschetta and chocolate fondue with fruit. *244 E. 51st St. (319-9463). (I) AE, MC, TM, V.*

Domingo—The opera star's very own Spanish kitchen right in midtown Manhattan. Downstairs there's a Castilian-style tapas bar; upstairs, a more traditional dining room with dramatic skylights. Drop in for churros y chocolate, or make a full meal of the regional Spanish specialties. *209 E. 49th St. (826-8154). (E) AE, MC, V.*

East Side Ale House—Beer drinkers—and people who love them—would be very happy in this unpretentious East Side pub. The extensive selection of all-American microbrews and single-malt Scotches is supplemented by the requisite bar food: wings, burgers, what-have-you. *961 Second Ave., at 51st St. (752-3615). (I) AE, DC, DS, MC, TM, V.*

The Four Seasons—Philip Johnson designed this cathedral of modernity. Picasso did the tapestry. And the place remains a classic 30 years later. The Grill Room is where the term *power lunch* got its start in the seventies. The pool room is where the rest of us go for achingly expensive fare like foie gras and figs and chocolate velvet. *99 E. 52nd St. (754-9494). (E) AE, CB, DC, MC, V.*

Fresco—It's a family affair: The Scottos, including broadcasting star Rosanna, have created a room where you'll find stars at your feet and hearty portions of modern Tuscan fare (rich homemade pasta, thin and crispy grilled pizza, chops and fish) on the table. *34 E. 52nd St. (935-3434). (M) AE, DC, MC, V.*

Giambelli 50th Ristorante—Elegant Northern Italian fare served in a warm and cozy atmosphere. The chef imports esoteric varieties of pasta from Italy to prepare his specialties; the fish and meat dishes are as carefully considered. *46 E. 50th St. (688-2760). (M) AE, CB, DC, MC, V.*

Lutèce—The name is still synonymous with dishes like Dover sole, cassoulet, and rack of lamb. After three decades of defining traditional French cuisine, master chef André Soltner ceded the reins to relative innovator Eberhard Müller. The kitchen still astonishes. *249 E. 50th St. (752-2225). (E) AE, CB, DC, MC, V.*

Morton's of Chicago—This midwestern import has taken Manhattan by storm, winning converts with its tender double porterhouse and men's club charm. Hard to believe it's a chain. *551 Fifth Ave., at 45th St. (972-3315). (E) AE, DC, MC, V.*

Naples Ristorante e Pizzeria—This new, sprawling Italian restaurant and carry-out in the MetLife building serves authentic Neapolitan cuisine, including excellent thin-crust pizzas, baked to order by experienced pizza masters imported directly from Italy. Also try the twice-baked sandwiches and the wide array of wines by the glass. *200 Park Ave., at 45th St. (972-7001). (I–M) AE, DC, DS, MC, V.*

Shinbashi—Authentic Japanese cuisine, including tempura, sukiyaki, teriyaki, and sushi, served in elegant surroundings. *280 Park Ave., at 48th St. (661-3915). Also, Shinbashi-an, 141 E. 48th St. (752-0505). (M) AE, CB, DC, MC, V.*

Shinbashi-an—Sophisticated midtown spot for Japanese food, with specialties including tempura, sukiyaki, shabu shabu, and sushi in a sleekly modern setting. Closed Saturday. *141 E. 48th St. (752-0505). (M–E) AE, DC, MC, V.*

Smith & Wollensky—Carnivores keep this popular steakhouse jumping. All wood and brass, it has the look of a private men's club, the noise of a locker room, and a serious wine cellar. *Third Ave. at 49th St. (753-1530). (M) AE, CB, DC, DS, MC, V.*

Tatou—Gilded-plaster satyrs, bubble-toting cherubs, jazz onstage, and American-influenced French cuisine. Executive chef Michel Bourdeaux has gussied up the menu with dishes like Caribbean-style grilled swordfish on spinach, and cabbage stuffed with mushroom and roasted squab. During the more sedate lunch hour, dine to the background music of harp or a classical trio. *151 E. 50th St. (753-1144). (M–E) AE, CB, DC, DS, MC, V.*

Torremolinos—This casual midtown restaurant serves a variety of Spanish regional dishes, like paella Valenciana and Castilian-style rack of baby lamb. *230 E. 51st St. (755-1862). (M) AE, DC, MC, V.*

Tropica—Always packed at lunch, but squeeze in at the bar and order the salmon and a glass of tropical iced tea. The dining room serves the most imaginative seafood in town, but be sure to go on a weekday—the restaurant, located in the lobby of the MetLife Building, is closed Saturday and Sunday. *200 Park Ave., nr. 45th St. (867-6767). (M) AE, CB, DC, MC, V.*

Vong—Wow! This is Thai to die for. Chef Jean-Georges Vongerichten's little Third Avenue–by–way–of–Bangkok palace was designed by architect David Rockwell, and it's a showy temple indeed—there's gold leaf on those walls. The menu's full of wonders, starting with the crab rolls and coconut-milk-and-galangal soup. *200 E. 54th St. (486-9592). (E) AE, CB, MC, V.*

Yan Van Van—This convenient pit stop for commuters and midtown office workers offers nouvelle Asian cuisine, with specialties like shabu shabu and barbecue cooked on a unique smoke-free induction-heat table. The brick and stucco design is intended to represent Silk Road culture. Pretheater menu available, and jackets are required for dinner. *Vanderbilt Ave. bet. 43rd St. and 44th Sts. (973-0461). (I–M) AE, DC, DS, MC, V.*

43rd–56th Streets, West Side

American Festival Cafe—Lunch inside this glamorized eatery with rotating American folk art. Skaters in winter and a garden in the summer and early fall make for fierce window-seat competition. *Rockefeller Plaza, 20 W. 50th St. (332-7620). (M) AE, DC, MC, V.*

Bello—Locals flock here for generous portions of well-priced Northern Italian served in a casually elegant atmosphere. Free parking from four till closing. *863 Ninth Ave., at 56th St. (246-6773). (M) AE, DC, MC, V.*

Bombay Palace—This newly refurbished, elegant Indian restaurant has been serving its refined versions of tandoori lobster, lamb kandhari, and chicken kashmiri to a midtown office crowd for years. Try the excellent selection of Indian breads. *30 W. 52nd St. (541-7777). (M) AE, MC, TM, V.*

Broadway Joe—Located in a townhouse on Restaurant Row, this steakhouse serves a fourteen-ounce prime rib but also delivers fresh seafood and pasta for the omnivore. Hirschfeld caricatures cover the walls, so come find your NINAS while you dine. Discount dinner parking. Private parties. *315 W. 46th St. (246-6513). (M–E) AE, DC, DS, MC, TM, V.*

Century Cafe—Theater-district café popular among actors and fans alike, with a prix fixe menu and American fare like filet mignon and grilled salmon. *132 W. 43rd St. (398-1988). (M) AE, CB, DC, MC, V.*

Restaurant Charlotte—Offers a refuge from the hubbub and hustle of Times Square. Consistent American cuisine, from grilled sirloin and mashed potatoes to mushroom-dusted cod, in a postmodern setting. *145 W. 44th St., in the Millennium Broadway (789-7508). (M–E) AE, DC, DS, MC, V.*

Ciao Europa—Midtown Italian in an elegant, castle-like setting, with ceiling-high murals painted in 1937. Regulars swear by the pasta and desserts. *63 W. 54th St. (247-1200). (E) AE, DC, DS, MC, V.*

Cité—An extravagant French steakhouse, marble and pewter with blazing chandeliers, and a more affordable grill next door. *120 W. 51st St. (956-7100). (M–E) AE, CB, DC, DS, MC, V.*

D'Angelo—This casual Italian establishment offers all the usual favorites, from a dozen varieties of pasta to more elaborate creations like shrimp Catalina. Well-situated for for pre- or posttheater dining. *242 W. 56th St. (307-0700). (I–M) AE, DC, DS, MC, V.*

Da Rosina—A convenient pretheater location, specializing in homemade pasta and other casual Italian fare. Try the $19.96 prix fixe. *342 W. 46th St. (977-7373). (M) AE, DC, MC, V.*

Ed Sullivan's—This restaurant's nostalgic location in the landmarked Ed Sullivan Theater informs its classic style, with "Hollywood" booths, 30-foot ceilings, and mahogany bars. The American menu—well-priced as a $21.95 pretheater prix fixe—offers such hearty fare as surf-and-turf and pan-seared scallops with truffle mashed potatoes. Live jazz and blues performed nightly. *1697 Broadway, nr. 53rd St. (541-1697). (M) AE, DC, DS, MC, TM, V.*

Ellen's Stardust Diner—A tribute to that archetype of mid-century American gastronomy, this themey diner serves up iconic nourishment, from "Mom's meatloaf platter" to "grilled chicken T-bird" salad. *1650 Broadway, at 51st St. (956-5151). (I) AE, DC, MC.*

Frankie and Johnnie's Steakhouse—The oldest speakeasy in the city. In the same location in the theater district since 1926. Try the steaks and the chops. Yes, that was Tom Selleck. *269 W. 45th St. (997-9494). (M) AE, DC, MC, V.*

Java Shop—A full-service coffee shop, offering take-out and waiter service. The American menu includes Belgian waffles, oven-baked fried chicken, salads, and breakfast served all day long. Charles Morris Mount created a sleek, contemporary design, with a java-influenced color scheme. *1611 Broadway, at 49th St. (246-1960). (I) AE, DC, DS, MC, TM, V.*

Johnnie's—This small, old-world Italian restaurant has been a midtown fixture for over three and a half decades. The menu runs the gamut from basic pastas to chicken, veal, and seafood dishes; the $14.95 dinner special is a particularly good deal. *135 W. 45th St. (869-5565). (I–M) AE, DC, MC, TM, V.*

JUdson Grill—Bustling space in midtown office tower with surprisingly inventive American grill food and a bar scene to rival most. *152 W. 52nd St. (582-5252). (E) AE, DC, MC, V.*

La Côte Basque—Jean-Jacques Rachou's transplanted shrine to French cooking has preserved the Basque murals and the coddled atmosphere of the original location one block east. Modernized, with a menu more "American with a French accent," and with the accomplished Lincoln Carson replacing pastry chef Richard Leach, the old-world institution has been successfully reborn. *60 W. 55th St. (688-6525). (E) AE, DC, MC, V.*

Langan's—American cuisine in a clublike setting. Food ranges from Black Angus steaks to crab cakes and seafood. A trendy, well-heeled crowd at the much-frequented bar mixes with theatergoers in the dining room. *150 W. 47th St. (869-5482). (M) AE, CB, DC, MC, V.*

Lattanzi—Reliable Italian in a romantic garden. Go when there's no danger of a curtain rising or falling soon for special attention. *361 W. 46th St. (315-0980). (M) AE only.*

Le Bernardin—French-born Eric Ripert carries forth the quest of his predecessor, the late Gilbert Le Coze, for the world's most spectacular seafood. His ambitious signature dishes—scallops and foie gras with truffles, Spanish-style mackerel in Jerez vinegar, saddle of monkfish—have already won a very loyal following. *155 W. 51st St. (489-1515). (E) AE, DC, MC, V.*

Le Rivage—Pretheater bistro: reasonable prices, efficient service, and satisfying fare. *340 W. 46th St. (765-7374). (M) AE, MC, V.*

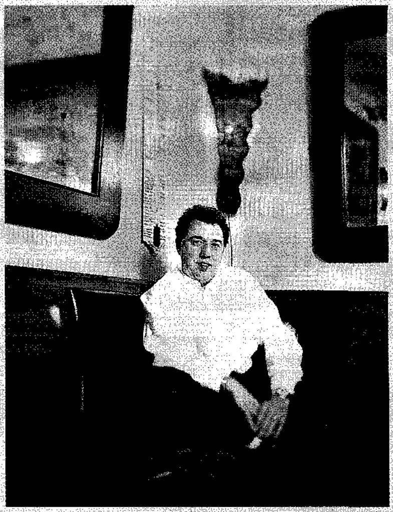
Les Pyrenées—French Provençal cuisine. Cassoulet from Toulouse recommended, as well as filet mignon and frogs' legs. A rustic atmosphere. A lot of theatergoers. *251 W. 51st St. (246-0044; 24). (M) AE, CB, DC, DS, MC, V.*

Martini's—Convenient for pre- and posttheater, with a buzzing year-round sidewalk café and chef Richard Krause's rustic homemade pastas, charcoal-grilled seafood, and wood-oven pizza. *810 Seventh Ave., at 53rd St. (767-1717). (M) AE, DC, DS, MC, TM, V.*

Osteria al Doge—Cheerful restaurant in the theater district serving fine Northern Italian cuisine, with a menu that includes frito misto, risotto, and a variety of pizzas and pastas. *142 W. 44th St. (944-3643). (M) AE, DS, MC, V.*

Restaurants

Curious Georges



Georges Forgeois may be the only bistro owner who doesn't want to be Keith McNally, or aspire to mono-monikered restaurateur notoriety along the lines of a Pino or a Drew. Instead, he's content to let his burgeoning colony of laid-back, Francophile café-bistros speak for their bilingual selves. On May 28, he opens Le Singe Vert ("the green monkey"), named for a defunct café in Dakar, a Rosebud of sorts from a peripatetic childhood spent in France and Northern Africa. Like his Bistro Jules on St. Marks Place and his Cafe Noir on the fringes of SoHo, the new room at 160 Seventh Avenue in Chelsea conforms to Forgeois's unique formula: low rent and overhead; small, spirited staff; and basic, affordable food. "I don't see it as a business," he says. "I think it's a show." And the spectacle is produced, staged, and set-designed entirely by him. Before entering the industry as a highly unskilled busboy at the Brasserie, he'd worked in France as a mechanic and an interior decorator, unintentionally developing talents that are serving him now. Forgeois combs local flea markets and makes pilgrimages to France for his well-worn, antiquey furnishings; Le Singe Vert's cozy décor is an international mélange of imported French *tonneaus*, a Dutch mahogany back bar, acid-aged mirrors, light fixtures from the New York subway, and scouring-pad sconces. His signature soundtrack is a medley of homemade tapes combining world music with his beloved jazz, an art form he'd like to showcase, perhaps with a future bistro in Harlem. The expat Frenchman has something in common with native musicians who go unheralded in their own country. "The jazzmen went to Europe to be recognized," says a man who hasn't done too badly for himself by making the reverse commute. ROBIN RAISFELD

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Osteria del Circo—The restaurant of the moment, partly because of its excellent bloodlines (Sirio Maccioni's brood of charming sons runs the place) and partly because of its flavorful, home-style Italian menu. Be sure to try anything created by proud mother (and food consultant) Mrs. Maccioni. *120 W. 55th St. (265-3636). (E) AE, MC, V.*

Patsy's—If it's good enough for Frank, it's good enough for you. Upscale Neapolitan eatery rooted in the glorious fifties. *236 W. 56th St. (247-3491). (M) AE, CB, DC, DS, MC, V.*

Pierre au Tunnel—Traditional French cuisine, served in thoroughly charming and comfortable surroundings. *250 W. 47th St. (575-1220). (M) AE, MC, V.*

Pig and Whistle—This is midtown's answer to an Irish bar. A business clientele and a coming-and-going-to-the-theater crowd can find Irish specialties—both solid and liquid—here. *165 W. 47th St. (302-0112). (M) AE, MC, V.*

Puttanesca—The multi-tiered antipasto table is the luscious centerpiece of this casual West Side Italian. You can't go wrong with any of the home-made pastas and desserts. *859 Ninth Ave., nr. 56th St. (581-4177). (M) AE.*

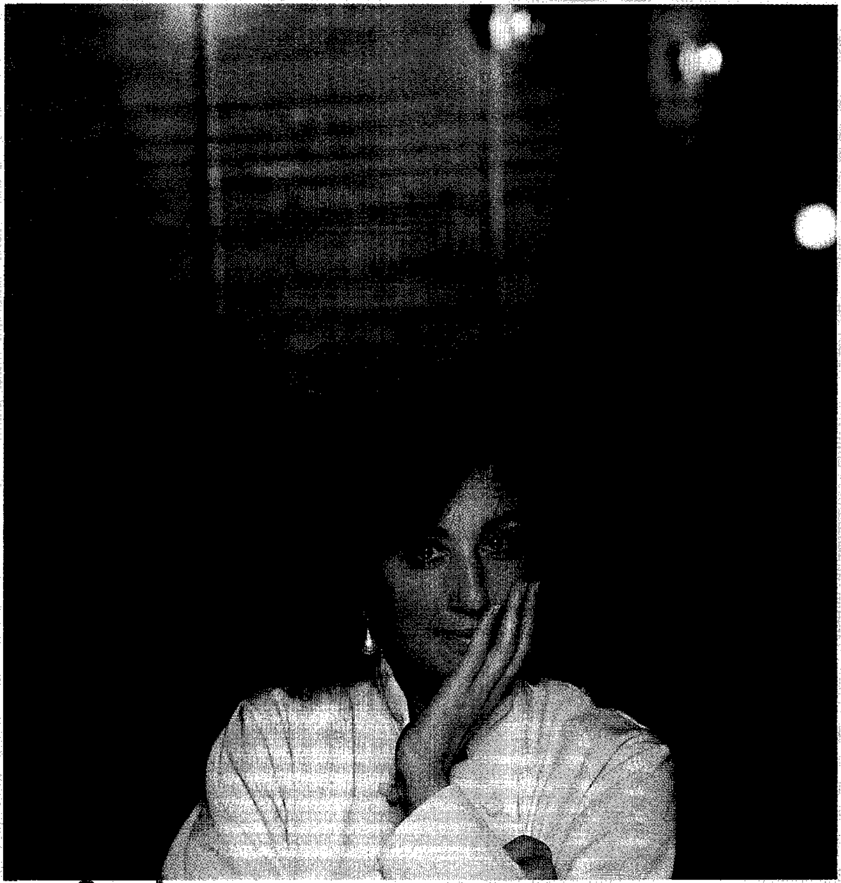
Redeye Grill—Just what the Carnegie Hall neighborhood needed: a huge room with nudes on the pillars and all manner of smoked fish on the bar. The signature dish, dancing shrimp, are great for sharing. And don't leave without sampling the banana-cream pie. *888 Seventh Ave., at 56th St. (541-9000). (M–E) AE, DS, MC, V.*

René Pujol—This theater-district oasis offers fine provincial French cooking in a sweet country-inn atmosphere. The conventionally familiar menu includes such specials as pan-seared duck breast with fruit chutney, steamed cod with coriander and ginger vinaigrette, and a salad of warm lobster, mesclun, and julienned vegetables. *321 W. 51st St. (246-3023). (M) AE, DC, MC, V.*

Ruth's Chris Steakhouse—A steak cooked in butter is the centerpiece of this successful upscale chain's take-no-prisoners march east across the country. Steak served in a series of connected, muted, and wood-paneled dining rooms. *148 W. 51st St. (245-9600). (E) AE, DC, MC, V.*

The Sea Grill—Plush, cozy dining room open to garden tables in the summer and offers a view of the Rockefeller Center skating rink in winter. The serving team does cartwheels toting crab cakes with two sauces, mint-touched carpaccio of yellowfin-tuna mignon, and swordfish steak at premium prices. *Rockefeller Plaza, 19 W. 49th St. (332-7610). (E) AE, DC, MC, V.*

Sitar Indian Cuisine—This casual Indian restaurant, a stone's throw from Carnegie Hall, offers classics like ginger chicken, chutney poori, and lamb shashlik. *58 W. 56th St. (581-1155). (M) AE, MC, V.*



Opening
Blue Skies and Baby Octopus

In an all-out concession to Mediterranean mania, Little Sadie has been reborn as Azure, with a new menu that expands on its precursor's tapas-bar theme. Chef Annie O'Hare (pictured), late of Steak Frites, fuses Italian, French, and Spanish influences in dishes like crab bocadillo, veal-and-eggplant tagine, and—new to us—Moroccan fried chicken. (484 Amsterdam Avenue, near 83rd Street.)

Photograph by Steven Freeman.

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Stage Delicatessen—A landmark deli that serves gigantic sandwiches, every one of which is worth returning for. *834 Seventh Ave., nr. 54th St. (245-7850). (I) AE, MC, V.*

T.G.I. Friday's—When you crave the familiar, this casual American chain provides predictably decent grub like burgers, steaks, pastas and potato skins. *761 Seventh Ave., at 50th St. (767-8350). Also, seven other Manhattan locations. (I) AE, DC, DS, MC, V.*

'21' Club—The new, old, younger '21' has lost its hauteur at the door but not its toys in the artfully restored saloon. Club classics alongside contemporary whimsy at prices that stagger, but from 10:30, supper is a bargain. *21 W. 52nd St. (582-7200). (E) AE, CB, DC, MC, V.*

Victor's Cafe 52—Until the fall, this is as close to Cuba as you can get—at least in this neighborhood. *236 W. 52nd St. (586-7714). (M) AE, CB, DC, MC, TM, V.*

57th–60th Streets

Contrapunto—Join the queue in this good-looking, updated restaurant that's added a roster of sophisticated meat and seafood dishes to its renowned pastas. *200 E. 60th St. (751-8616). (M) AE, CB, DC, DS, MC, TM, V.*

Fifty Seven Fifty Seven—The country's entertainment-industry glitterati make themselves right at home at I. M. Pei's monumental dining room. Susan Weaver is one of the only working chefs to combine contemporary presentation and technique with classic Provençal on one plate. The weekend bar scene puts the concept-hotel bar scene to shame. *57 E. 57th St. (758-5700). (E) AE, CB, DC, MC, V.*

Les Célébrités—Plush and old-fashioned, this imposing dining room in the Essex House on Central Park South also happens to have a very fine kitchen. Dinner only. *160 Central Park So. (484-5113). (E) AE, CB, DC, DS, MC, V.*

The Manhattan Ocean Club—Savor your seafood in an elegant dining room decorated with Picasso ceramics and Brazilian-red-cherry floors. *57 W. 58th St. (371-7777). (E) AE, CB, DC, DS, MC, V.*

March—This small townhouse feels homey and romantic. Try confit and grilled duck touched with sweet and savory chutneys or Atlantic salmon with Middle Eastern spices and aïoli. *405 E. 58th St. (754-6272). (E) AE, CB, DC, MC, V.*

Match Uptown—Younger sibling of SoHo's trendy restaurant–lounge–sushi bar, with an equally eclectic menu featuring things like seared sea scallops with chive-oxtail risotto and seared pepper tuna with ginger-roasted pineapple. This branch has a cigar room. *33 E. 60th St. (906-9175). (E) AE, MC, V.*

Mickey Mantle's—A sleek sports bar and restaurant with an art gallery, the requisite TV monitors, and a collection of vintage baseball jerseys. Features American cuisine like hickory-smoked baby back ribs, chicken-fried steak, and grilled swordfish. *42 Central Park So. (688-7777). (M) AE, DC, DS, MC, TM, V.*

Rosa Mexicano—Did someone say "fresh-pomegranate margarita"? Yes, someone did. What's more, this spot prepares your guacamole tableside (a south-of-the-border hibachi?). Some of the tastier gourmet Mexican in the city. *1063 First Ave., at 58th St. (753-7407). (M) AE, CB, DC, MC, V.*

San Domenico—Toques off to owner Tony May, who may have done more for the cause of serious Italian cooking in New York than any other single restaurateur. His dining room is formal, and the food is wonderful. *240 Central Park So. (265-5959). (E) AE, CB, DC, MC, V.*

Above 60th Street, East Side

The Boathouse Cafe—This is a glorious oasis in Central Park where you'll find an array of seasonal specialties like grilled swordfish with basil mashed potatoes and pan-roasted Moroccan crusted salmon. For postprandial excitement, rent a rowboat or a gondola. *Central Park, nr. 72nd St. and Fifth Ave. (517-2233). (M) AE, MC, TM, V.*

Cafe Nosidam—Italian-American fare, and a people-watchers' paradise. When the weather warms up, dine on lobster ravioli and grilled American lamb chops in the sidewalk café. *768 Madison Ave., nr. 66th St. (717-5633). (M) AE, MC, V.*

Campagnola—Country-style Italian fare for the neighborhood—the whole neighborhood. *1382 First Ave., at 74th St. (861-1102). (M) AE, DC, MC, V.*

Hi-Life Restaurant & Lounge—A seamless fusion of a steakhouse and an ocean-liner lounge. The dining room's landscape is speckled with round booths so big and luxurious that they seem structural. This place has two gears: As the evening wears on, the young-moms-with-strollers eatery gives way to an East Side hot spot complete with a sushi bar. *1340 First Ave., at 72nd St. (249-3600). (M) AE, DC, MC, TM, V.*

JoJo—The grilled chicken with chickpea frites is a great dish. But then, Jean-Georges Vongerichten doesn't make many mistakes in this elegant, jewel-like dining room situated on two floors of an East Sixties townhouse. Lunch upstairs, overlooking the street, is especially lovely. *160 E. 64th St. (223-5656). (E) AE, MC, V.*

Letizia—Upper East Side neighborhood Italian that treats everyone like a local. The food is drawn from all regions; the red snapper with fresh vegetables is a standout, as are the homemade desserts, and the wine list has won awards. Live piano music nightly. *1352 First Ave., nr. 72nd St. (517-2244). (E) AE, DC, DS, MC, V.*

Marti Turkish Restaurant—Kebabs 'R' Us, and the stuffed cabbage is good, too. A dining room that seats 200 people, complete with live music and wandering belly dancers. There is also a "special party room." *1269 First Ave., nr. 68th St. (737-5922). (I) AE, CB, DC, MC, V.*

Nino's—Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. *1354 First Ave., nr. 72nd St. (988-0002). (E) AE, DC, DS, MC, V.*

Park Avenue Cafe—A polished, countrified American café for business lunches and off-duty get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the *haute* neighbors rapt with signature dishes like rack of lamb and his swordfish chop. *100 E. 63rd St. (644-1900). (E) AE, DC, DS, MC, V.*

Post House—Clubby and comfortable, this handsome dining room specializes in good quality and big portions. The peppery Cajun-style steak is a favorite, especially with a side order of French fries or onion rings. There are dishes with decidedly less cholesterol—poached salmon, say, or lemon chicken—but this isn't a place to watch your waistline. Seriously. *28 E. 63rd St., in the Lowell Hotel (935-2888). (E) AE, CB, DC, DS, MC, V.*

Toraya—A Japanese teahouse offering an enticing assortment of confections, green teas, and desserts. *17 E. 71st St. (861-1700). (I) AE, CB, DC, MC, V.*

Trattoria Libertá—This Italian trattoria specializes in homemade pasta, and commemorates everybody's favorite outdoor artwork with a Statue of Liberty crown motif. *1574 Second Ave. nr. 81st St. (772-0752). (M) AE, MC, V.*

Tucci—This rustic Italian restaurant near Bloomingdale's is a good place for recharging after an afternoon of shopping or a double feature. The brick-oven pizza is a crowd-pleaser; the daily risotto and fish specials and the homemade pasta appeal to heartier appetites. *206 E. 63rd St. (355-9100). (I–M) AE, DC, MC, V.*

Above 60th Street, West Side

Bella Luna—Consistently good neighborhood Northern Italian, with rotating art exhibits and a seasonal antipasto table. *584 Columbus Ave., nr. 88th St. (877-2267). (M) AE, MC, V.*

Cafe des Artistes—A smartly run, wonderfully romantic bistro with frolicking nudes on the walls. Open and serving all the time. Stop in before or after a jaunt to Lincoln Center. *1 W. 67th St. (877-3500). (M–E) AE, CB, DC, MC, V.*

Delphini—The happy hordes huddled over their plates in this candlelit restaurant love the romantic atmosphere and the wide-ranging Mediterranean menu. Try the paella, the lobster-tail-

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The work is challenging. The training intensive. And though you cannot solve everyone's problems, it's satisfying to know that when someone reaches out for help....You're there!

If you want to become a volunteer

Call (212) 673-3041

If you or someone you know is in crisis, call The Samaritans 24-hour suicide prevention hotline at (212) 673-3000

and-calamari risotto, and the sangria. The sidewalk café and cigar bar make smokers feel welcome. *519 Columbus Ave., at 85th St. (579-1145). (M) AE.*

Hi-Life Bar & Grill—Big-city brasserie with retro feel—*and* a completely au courant sushi bar. During the week, the mahogany French doors, an overstuffed banquette, and the oversize goldfish tanks provide a cozy refuge for the neighborhood. Fine food that ranges from steamed dumplings to strawberry sundaes. After dinner every weekend, a D.J. tilts the place toward a party. *477 Amsterdam Ave., at 83rd St. (787-7199). (M) AE, DC, MC, TM, V.*

Iridium Jazz Club—The American food in this subterranean jazz club will satisfy high and low cravings for everything from lobster to fried chicken. *44 W. 63rd St. (582-2121). (M) AE, DS, MC, V.*

Mendy's—This kosher deli proudly claims to be New York's only Jewish sports bar and serves hearty American fare like soups, salads, steaks, and chops. *208 W. 70th St. (877-6787). (I–M) AE, DC, DS, MC, TM, V.*

Merlot Bar and Grill—The overwrought, fantastic architecture of what was formerly Iridium restaurant has been converted into this toned-down homage to the grape Merlot, of which there are 50 varieties. Representative French-American menu items include Brie en croute and salmon with lobster potatoes. *48 W. 63rd St. (363-7568). (M) AE, DC, MC, V.*

Pasha—The Turkish food served here—octopus salad, grilled quail, lamb chops, artichokes in olive oil—suits quite well the current craze for all things Mediterranean. Both the stucco-walled dining room and a separate room for smokers are casually intimate. *70 W. 71st St. (579-8751). (M) AE only.*

Tavern on the Green—A must for your country cousin. This mazelike collection of dining rooms, each with a view of the park better than the previous one's, is worth cutting the hansom-cab ride short for. *Central Park at 67th St. (873-3200). (E) AE, CB, DC, DS, MC, V.*

West 63rd Street Steakhouse—Mahogany tables and red suede walls make this nice-ified steakhouse less stultifying than its midtown brethren. Twenty-foot ceilings allow for a spectacular view of Lincoln Center, and there are seafood and pasta for those who enjoy the company of a meat-eater. *44 W. 63rd St. (246-6363). (M) AE, DC, MC, V.*

Brooklyn

Lundy Bros.—A restored Brooklyn landmark serving a wide-ranging menu of fish, pasta, chicken, and steak but specializing in fresh seafood. Don't miss the raw bar or the reconstructed shore dinner. *1901 Emmons Ave. (718-743-0022). (M) AE, MC, TM, V.*

Queens

Water's Edge—Every table has a view of Manhattan. A quiet and elegant space to partake of fancy American fare like roasted-chestnut soup and red snapper poached in orange-saffron infusion with baby fennel and chervil. Jacket required. *44th Dr. at the East River (718-482-0033). (E) AE, DC, MC, V.*

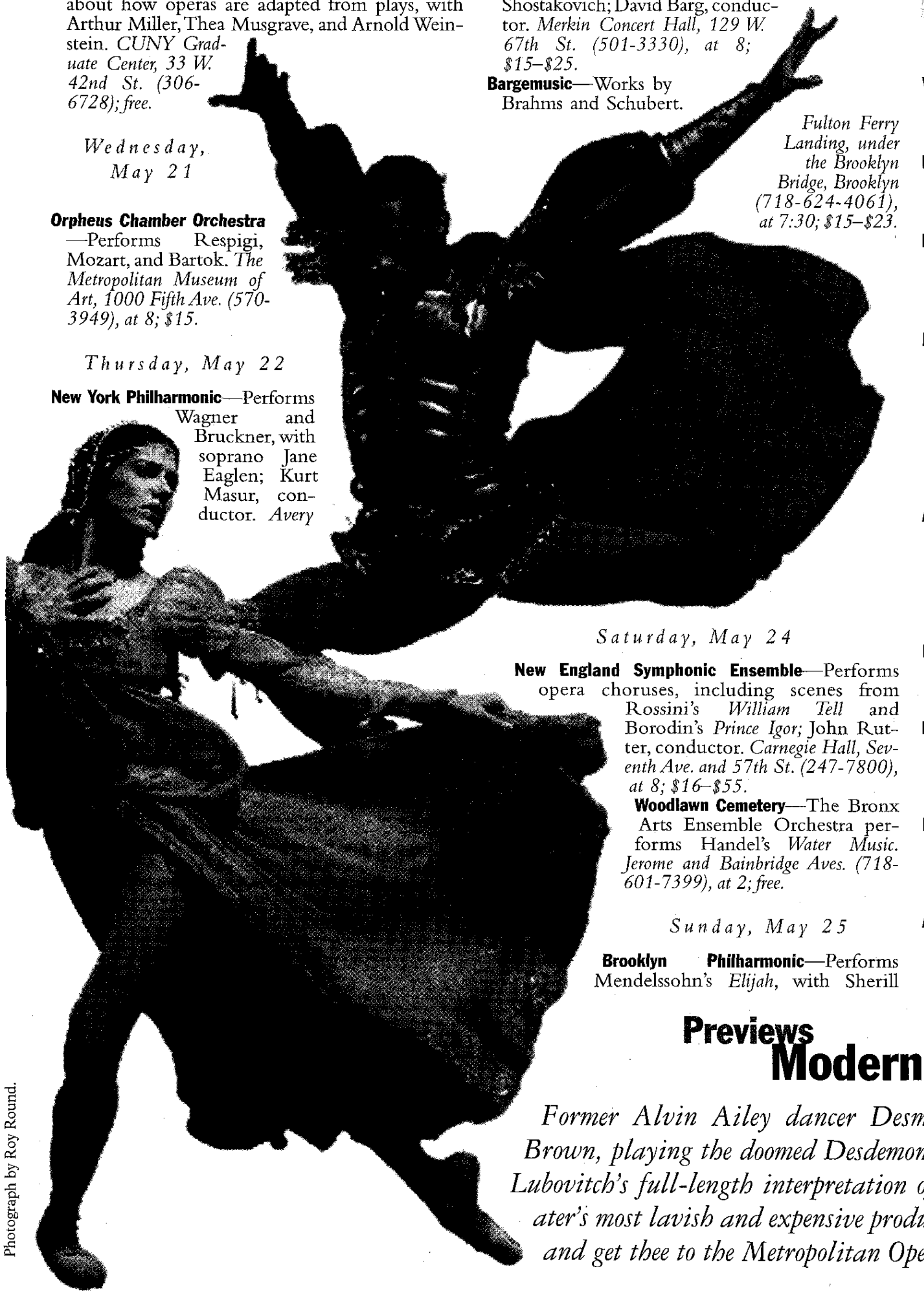
Object of Desire
Soup in Season

Gazpacho—that refreshing symbol of summer—is already sneaking onto spring menus. Spartina's unusually emerald-hued version—modeled after one served in Marbella, Spain—is made from a lush emulsion of avocado and lemon juice, with a crunchy heap of chopped vegetables and garbanzos. (355 Greenwich Street.)

Photograph by Steven Freeman.

in concert

Elisa Monte...Dance Africa



Photograph by Roy Round.

Classical Music

Tuesday, May 20

The Juilliard Orchestra—Performs works by Corigliano, Bruch, and Beethoven; Hugh Wolff, conductor. *The Juilliard Theater, 155 W. 65th St. (769-7406); free.*

Alchemy: From Play to Opera—A panel discussion about how operas are adapted from plays, with Arthur Miller, Thea Musgrave, and Arnold Weinstein. *CUNY Graduate Center, 33 W. 42nd St. (306-6728); free.*

Wednesday, May 21

Orpheus Chamber Orchestra—Performs Respigi, Mozart, and Bartok. *The Metropolitan Museum of Art, 1000 Fifth Ave. (570-3949), at 8; $15.*

Thursday, May 22

New York Philharmonic—Performs Wagner and Bruckner, with soprano Jane Eaglen; Kurt Masur, conductor. *Avery Fischer Hall, Lincoln Center (721-6500), at 7:30; $30–$65.*

The Juilliard Orchestra—Performs Strauss, Tchaikovsky, and Bartok. *Alice Tully Hall, Lincoln Center, 1941 Broadway (769-7406); free.*

St. Luke's Chamber Ensemble—Performs Handel with John Elwes, tenor. *Temple Emanu-El, 65th St. and Fifth Ave. (840-7470), at 6:30; free.*

Barg Chamber Orchestra—Performs Bernstein and Shostakovich; David Barg, conductor. *Merkin Concert Hall, 129 W. 67th St. (501-3330), at 8; $15–$25.*

Bargemusic—Works by Brahms and Schubert. *Fulton Ferry Landing, under the Brooklyn Bridge, Brooklyn (718-624-4061), at 7:30; $15–$23.*

Saturday, May 24

New England Symphonic Ensemble—Performs opera choruses, including scenes from Rossini's *William Tell* and Borodin's *Prince Igor;* John Rutter, conductor. *Carnegie Hall, Seventh Ave. and 57th St. (247-7800), at 8; $16–$55.*

Woodlawn Cemetery—The Bronx Arts Ensemble Orchestra performs Handel's *Water Music. Jerome and Bainbridge Aves. (718-601-7399), at 2; free.*

Sunday, May 25

Brooklyn Philharmonic—Performs Mendelssohn's *Elijah,* with Sherill Milnes, baritone. *Carnegie Hall, Seventh Ave. and 57th St. (247-7800), at 8; $16–$55.*

Ground Rules:

This section emphasizes classical concerts, recitals, and public square/park performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, outdoors or in a public space. For rock concerts and club information, see "Nightlife."

William Wu, Tenor—Performs with the Long Island Chinese Chorus and Christine Chen, soprano. *Merkin Concert Hall, 129 W. 67th St. (501-3330), at 3; $15–$25.*

Bargemusic—See 5/22, at 4.

Monday, May 26

New England Symphonic Ensemble—Performs works by Johnathan Rutter, with soloist Evelyn de la Rosa; Johnathan Rutter, conductor. *Carnegie Hall, Seventh Ave. and 57th St. (247-7800), at 8; $16–$55.*

New York Philharmonic—Performs excerpts from Wagner's *Tristan and Isolde,* and Bruckner's Symphony No. 3, with soprano Jeannine Altmeyer; Kurt Masur, conductor. *St. John's the Divine, Amsterdam Ave. at 112th St. (662-2133), at 8; free.*

Opera

Amato Opera—Performs Lehar's *The Merry Widow,* 5/24 at 7:30, 5/25 at 2:30. *319 Bowery, at 2nd St. (228-8200); $20.*

Dance

Elisa Monte—Performs *Volkmann Suite, Kaamos,* and *Sticks and Stones,* 5/20 at 7:30, 5/21–5/25 at 8, 5/25 at 2. *The Joyce Theater, 175 Eighth Ave., at 19th St. (242-0800); $28.*

Dance Africa—A week of performances by African and American troupes, 5/23 at 7, 5/24 at 3 and 8, and 5/25 at 3 and 7. *BAM Opera House, 30 Lafayette Ave., Brooklyn (307-4100); $7.50–$35.*

New York City Ballet—Performs its contemporary dance program, including the new Preljocaj Ballet *Diamond Project,* and *Apollo,* 5/21–5/24 and at 8, 5/25 at 3. *New York State Theater, Lincoln Center (870-5570); $22–$65.*

American Ballet Theater—The season begins with *Cinderella,* 5/21–5/22 at 8; *Othello,* 5/23 at 8, and 5/24 at 3 and 8. *Metropolitan Opera House, Lincoln Center (362-6000); $15–$65.*

Previews

Modern Moor

Former Alvin Ailey dancer Desmond Richardson pairs with Sandra Brown, playing the doomed Desdemona, in modern-dance choreographer Lar Lubovitch's full-length interpretation of 'Othello,' the American Ballet Theater's most lavish and expensive production in years. Put money in thy purse, and get thee to the Metropolitan Opera House. World premiere, May 23.

nightlife

Supergrass...Bert Fershners...Beth Orton

Concerts

Crosby, Stills & Nash—5/21 at 8 P.M. *The Beacon Theatre, 2124 Broadway, at 74th St. (307-7171). $35–$50.*

Jamiroquai—This soul-crazy British outfit may have copped a hefty chunk of its repertoire from classic Stevie Wonder albums, but you can bet the majority of the teenyboppers freaking the funk at Roseland won't care. For all the accuracy and even catchiness of Jamiroquai's mid-seventies-Stevie impersonation, the band's reached its current level of success by addressing contemporary metaphysical conundrums (in their current hit, "Virtual Insanity") and by adding *Thriller*-worthy moonwalking to their choreography (in the video for the same song). Guess you can't make it imitating a legendary soul singer: You have to imitate *two*. 5/28 at 8 P.M. *Roseland, 239 W. 52nd St. (307-7171). Sold out.*

"Memorial Jam Concert"—An epic Latin-music extravaganza: Tito Rojas & His Orchestra; Tito Nieves; Brenda K. Starr; Johnny Rivera; Ray Sepulveda; Miles Peña; Michael Stuart; Sergio Vargas & His Orchestra; Grupo Mania; Banda Gorda. 5/24 at 8 P.M. *Madison Square Garden, Seventh Ave. at 33rd St. (307-7171). $25–$55.*

The Offspring—In Southern California, the punk rock doesn't stop. It does, however, offer evidence of slight variations in influence. In the Offspring's case, those subtle shifts meant the recent substitution of a groaning, metallic crunch for the surfy twang of 1994's *Smash*. It's not as peppy as No Doubt, but these days, what is, really? With L7 and AFI. 5/22 at 8 P.M. *Hammerstein Ballroom, Manhattan Center, 311 W. 34th St. (307-7171). Sold out.*

"Vision Festival"—Dozens of avant gardists of every stripe—dancers, free-jazz heads, sculptors—populate the second annual incarnation of this Lower East Side talent fest. The festival features six performances, plus a visual-art installation, nightly. Highlights include saxophonist Charles Gayle (5/27), Medeski, Martin & Wood (5/27), John Zorn and Susie Ibarra (5/28), poet Amiri Baraka (5/29), and John Coltrane drummer Rashied Ali (5/31). 5/27–6/1 at 7 P.M. *Orensanz Art Center, 172 Norfolk St. (803-5485). $22 per night; $95 for six nights.*

Clubland

Ground Rules:
In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. $ = cash only.

Acme Underground—The club formerly known as Under Acme, renovated and reborn as New York City's classiest small rock venue. 5/21: The hilariously campy Barry White Boys—say their name slow, then fast, to grasp the basic shtick; Side Door Johnnies. *9 Great Jones St., downstairs (420-1934). $.*

Arlene Grocery—London singer-guitarist Beth Orton may look, and occasionally sound, the part of the rangy, Joni Mitchell–obsessed neo-folkie. And she does indeed play an acoustic guitar and sing in a haunting, reedy voice. But don't be fooled: Americans first heard her voice on the Chemical Brothers' 1995 song "Alive Alone"; and even on her new solo album, *Trailer Park*, Orton collaborates beautifully with seminal electronic musician William Orbit. (She also works with a full string quartet, as well as a traditional rock-and-roll lineup, making the album one of the year's most promising and eclectic.) Orton plays a 7 P.M. set 5/27. 5/21: Dame Darcy. 5/23: Clem Snide, a quartet that uses acoustic guitar, upright bass, and violin to deliver darkly contemplative country songs—and a Sonic Youth cover; Brilliantine. 5/29: Professor & Mary Anne. 5/30: Maggie Pierce & E.J. *95 Stanton St. (358-1633). $.*

Bottom Line—A top-notch venue—with great sound, good sight lines, and pretty decent fries—given to rock, jazz, and folk artists of all stripes. 5/20: Francis Dunnery. 5/21: Capercaillie. 5/22: "Three Generations of Spoken Word." Jim Carroll; Maggie Estep; Hubert Selby Jr. 5/23: Buster Poindexter & His Banshees of Blue. 5/24 The Uncle Floyd Show. 5/27: John Wetton. 5/28: Chip Taylor. *15 W. 4th St. (228-7880).*

CBGB & OMFUG—Ground zero of punk's stateside explosion and, twenty years later, still a smoking, flyer-strewn pit—in a good way. 5/23: Franken Orange. 5/24: STD; Reckless Fortune. *315 Bowery, at Bleecker St. (982-4052). $.*

Chicago B.L.U.E.S.—A downtown blueserie, comfortably down-home, with living-room couches behind the stage. Dedicated to bringing us the best and brightest from the midwestern blues capital. 5/20: Kerry & the Gypsy Blues. 5/21: Delta 88. 5/22: Larry Burton. 5/23: Johnny Allen. 5/24: Greg Piccolo. 5/26: Killer Blues. 5/27: Robert Charles. 5/28: Big Jack Johnson. *73 Eighth Ave., bet. 13th and 14th Sts. (924-9755). $.*

Coney Island High—Originally a glam-trash revival hall, this two-level East Village funhouse now reflects the neighborhood's, uh, cultural diversity, with indie-rock and punk bands sharing the venue with some of the city's wackiest parties. Thursdays, "Boy!" revives that boy-bar feeling, with a drag revue and soothing sounds courtesy of DJ Lily of the Valley. 5/20: Gene Loves Jezebel. 5/24: 13 Mg. *15 St. Marks Pl. (674-7959).*

Continental Divide—A dark, grimy, shotgun shack of a rock club, hosting some of New York's hardest-working rock bands and attended by scroungy hipsters and willful lowlifes—basically St. Marks under a roof. Look for cameos by D Generation and Joey Ramone, who lives in the nabe. 5/19: Joey Ramone's birthday bash, with the Prissteens, Furious George, and the Independents. *25 Third Ave., at St. Marks Pl. (529-6924).*

The Cooler—The meatpacking district's subterranean, steel-corridored home to alternative rockers, avant-garde-jazz musicians, and mind-expanding D.J.'s. A sleekly refurbished meat locker with black light, moody atmosphere, and a Patti Smith photo. 5/23: Rock-a-teens. *416 W. 14th St. (229-0785).*

Fez—Mingus fever and lush faux-Moroccan ambience make this the neo-boho place to be on Thursdays, when the mighty Mingus Big Band rocks the house, playing the works of the great, brawling jazz bassist with a freshness and authority rarely seen in jazz today, or ever. Hidden beneath the Time Cafe, Fez takes some ambition and assertiveness to access on a crowded night. Every Wednesday, Fez presents "Stella: An Evening of Big Room Comedy," featuring ex-members of MTV's *The State* and other cutups. 5/20: Benna; Lisa J. Cornelio. *Time Cafe, 380 Lafayette St. (533-2680).*

Irving Plaza—A midsize bi-level rock venue with moody chandeliers and a sort of haunted-bordello look. It's a bit of a crush near the stage, but there's an amiable bar, 119, right around the corner for a preshow aperitif. "Savoy Sundays" are weekly swingfests of ballroom dancing. 5/20: Gene. four Smiths-worshipping Brit-poppers. 5/22: Plenty of bands are now making it their business to synthesize on-the-wane indie-rock's guitar-centrism with newly trendy electronica. Few do it as beautifully or as well as Tortoise, an unflappably pensive Chicago outfit that opens for Eleventh Dream Day. 5/29: Supergrass (see essay, page 113). *17 Irving Pl. (777-6800).*

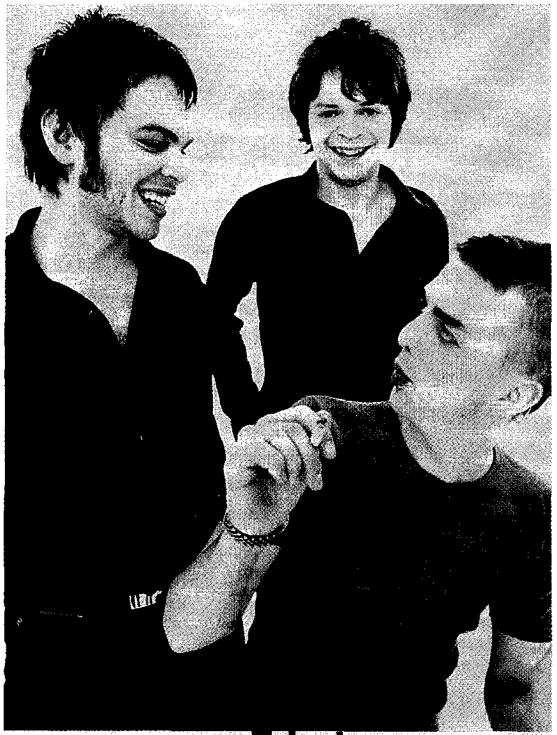
Knitting Factory—The Disneyland of downtown music, with three floors, two stages, two microbrew-bearing bars and some of the biggest names in now music. 5/20: Larry Ochs, John Zorn, Dave Douglas, and Friends. 5/21: Failure; Poster Children. 5/22: The infectiously upbeat Scotch pop of Bis. 5/23: Stinking Lizaveta; Mao Tse Helen; Victory at Sea. 5/25: Ehran Elisha's Kinetic Music. 5/26: Brooklyn Funk Essentials. 5/27: Michael Blake and Free Association; Hasidic New Wave. 5/28: Marty Ehrlich's Dark Woods Ensemble; Oliver Lake Trio. *74 Leonard St., bet. Broadway and Church St. (219-3055).*

Performance

Vocal Hero

Jon Hendricks dishes out his alternately brilliant and hilarious "vocalese" adaptations of instrumental-jazz favorites at the Blue Note, May 20–25.

Photograph by Leon Morris/Redferns/Retna.



Talent

Sophomore High Jinks

It's a pleasant surprise, one Saturday morning, when the phone rings at 9:45, right on time. Normality is quickly restored, though, with the realization that the caller *isn't* Supergrass bassist Mick Quinn, as promised. The Oxford, England, trio's done a lot of maturing since its giddy, punkishly rollicking 1995 debut, *I Should Coco:* Quinn and his colleagues are now all out of their teens; drummer Danny Goffey has become a father; and the band's new CD, *In It for the Money,* exhibits a whole new level of musical depth and sophistication, with savvy nods to the Stooges, Neil Young, the Jam, and Van Morrison jumping out of every track. But some things haven't changed, like the band's buoyant, devil-may-care attitude—and their dislike of being interviewed. The mid-morning caller is a silken-voiced international operator. "I'll be setting up a conference call with Mick from Supergrass," he says. "He'll be calling in any minute; I'll put you on hold until then so I can put him right through." *Click.* Beethoven's Fifth Symphony thunders through the telephone receiver as we dutifully await Quinn's call. (Supergrass recently declined Steven Spielberg's offer of a TV show; six months in L.A. developing the program sounded inconvenient.) Three movements into the symphony, the operator breaks in. Mick's not calling; but if he does happen to ring, we'll be notified. *Click.* Suddenly, too late, reality dawns: The "operator" was Quinn himself, out for a laugh at the expense of a gullible Yank. Supergrass plays at Irving Plaza, May 29. Honest. ETHAN SMITH

Photograph by John Scarsbrick.

Maxwell's—Hoboken's indie-rock central or CBGB West, the site of many of rock's recent groundswells. 5/22: The Voluptuous Horror of Karen Black. 5/28: The kitsch-crazy cocktail nation has no finer citizens than the Friends of Dean Martinez, a side project of the Arizona quintet Giant Sand. With a pedal-steel guitar at their sonic (and spiritual) heart, the Friends play hilarious, spooky, and beautiful versions of standards like "Misty" and "The Shadow of Your Smile," along with originals like "All the Pretty Horses." *1039 Washington St., Hoboken, N.J. (201-798-4064).*

Mercury Lounge—Once a headstone parlor, now one of the city's hippest and most congenial music spots, hosting rock and country artists groomed for the more *au courant* time slots of MTV. 5/19–5/21: Downbeat San Francisco troubadour Mark Eitzel teams up with R.E.M. guitarist Peter Buck; Tuatara; the Minus Five. 5/23: Elysian Fields. 5/24: Godrays; New Radiant Storm King; Muckaferguson. 5/28–5/29: Chris Botti. *217 E. Houston St. (260-4700).*

The Metropolitan Cafe—Every Tuesday night, Rumor Has It packs 'em in. The six-member blues supergroup comprises *Letterman* drummer Anton Fig, Joan Osborne sideman Chris Palmaro, and local men-about-town Andy Snitzer and Chris Botti. Audiences in the band's first five weeks here have included members of Peter Gabriel's band and Aerosmith's producer, while upcoming guest-performers are rumored to include Branford Marsalis and Randy Brecker. *959 First Ave., bet. 52nd and 53rd St. (759-5600).*

Paddy Reilly's—The home of the rollicking hip-hop-accented Irish band Black 47 on Saturdays and the funky, Celtic-influenced band Tara on Sundays. *519 Second Ave., at 29th St. (686-1210).*

Sounds of Brazil—The city's premier world-music venue, presenting many acts that could fill stadia back home. Most nights, sets at 10 and midnight. 5/20: Dobby Dobson. 5/21: Seminal proto-rappers the Last Poets; Sundiata. 5/22: Pucho & His Latin Soul Brothers; Joe Cuba. 5/23: Tabou Combo. *204 Varick St. (243-4940).*

The Supper Club—A large, grand ballroom with a starry ceiling and challenging acoustics. Every Friday and Saturday, the Tony Corbiscello Big Band. 5/22: Brand New Heavies. *240 W. 47th St. (921-1940).*

Tramps—One of the city's better venues for great roots music and happening indie rock, Tramps eschews high concept for straightforward presentation. Avoid the neck-craning mid-stage column by arriving early. 5/20: Spearhead; Camp Lo; Coolbone, an amazing New Orleans brass septet that blends Dixieland, funk, and hip-hop. 5/21: Jorma Kaukonen. 5/23: Mark Eitzel; Tuatara; The Minus Five. 5/24: Civ; Shelter. 5/25: Groove Collective. 5/27: Pete Anderson; Gun Dog. *51 W. 21st St. (727-7788).*

Wetlands—Taking money from other people is, of course, a crime. Earlier this year, London's Mansun discovered that giving away cash can be nearly as dire an offense. In the video accompanying the band's new single, "Taxloss," the rockers go to a London train station and let fly 5,000 £5 notes from a balcony during morning rush hour. In the wake of the surprise-attack, as frenzied commuters scurry around picking up the bills, bobbies threaten the band with arrest. Mansun promises not to throw any cash at the audience during their gig, 5/21. 5/27: Joe Gallant's Illuminati Big Band plays the music of the Grateful Dead. *161 Hudson St. (966-5244).*

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Jazz

Birdland—A roomy bandstand overlooking a classy boîte as suggestive of Big Band–era elegance as the club's name. The jazz restaurant is recently relocated from its uptown outpost. 5/21–5/24: Tommy Flanagan Trio, with Peter Washington and Lewis Nash. 5/25–5/27: John Pattitucci Quartet, featuring Paul Motian, Alan Pasqua, and Chris Potter. *315 W. 44th St., bet. Eighth and Ninth Aves. (581-3080).*

Blue Note—Jon Hendricks' vocal adaptations of works by Billy Strayhorn, Count Basie, and Thelonious Monk are truly impressive accomplishments, matching words up syllable-for-syllable with the tunes' original instrumental passages. As lyrics, they may border on the wacky: Miles Davis, after all, didn't write "Freddie Freeloader" as a nine-minute stream-of-consciousness meditation on a barkeep ("There's this cat / His name is Freddie / This cat's a bartender / Well known by anyone hip"). But no matter. The words themselves are often lost in the rush of notes, and you're left with an impression of dizzied, joyful, virtuosity. Hendricks shares a bill with Carrie Smith, 5/20–5/25. 5/26: Tim Ries Sextet. 5/27–6/1: Nancy Wilson & Her Trio. Sets at 9 and 11:30 P.M. *131 W. 3rd St. (475-8592).*

Iridium—Merlot, the artfully wacky restaurant across from Lincoln Center, hosts some formidable jazz comers in its cozy basement, along with the occasional legend. One of the latter, the great guitar innovator Les Paul, has moved his Monday-night office hours here after the closing of his longtime haunt, Fat Tuesday's. 5/20–5/25: Joe Williams. 5/27–6/1: Ahmad Jamal. Sets at 8:30 and 10:30, Sun.–Thurs., with extra midnight set Fri. and Sat. *44 W. 63rd St., across from Lincoln Center (582-2121).*

Knickerbocker Bar & Grill—A wood-paneled and brass-railed restaurant with Old New York ambience and excellent—occasionally legendary—pianists. Every Monday in May: The Mike LeDonne Trio. 5/21–5/24: Bill Mays and Jon Beal. 5/28–5/31: Carol Britto and Gary Mazzaroppi. *33 University Pl. (228-8490).*

Museum of Modern Art—Fridays, in addition to throwing its doors open for pay-what-you-wish night, MOMA also transforms its cafeteria into a (sort of) swinging jazz club. While no amount of imagination can render the institutional, linoleum-tile décor any more inviting than your average mass feed-trough, the concept *is* fairly happening. 5/23: Jimmy Lovelace Quartet. *11 W. 53rd St. (708-0480).*

Showman's Cafe—Harlem's subtly wonderful jazz club, where you can always get a table and the jukebox is one of the best in the city. Every Thursday, sixties organ great Reuben Wilson leads his heady trio. Sets at 10 P.M., midnight, and 2 A.M. No cover; two-drink minimum. *2321 Eighth Ave., bet. 124th & 125th Sts. (864-8941). $.*

Small's—Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. Every Sunday, the Jazz Composers Forum, followed by the Across Seventh Street Septet. Every Monday, Jason Lindner's youthful, Ellington-meets-Mingus big band. Tuesdays, Guillermo Klein. Wednesdays, the Sam Yahel Organ Quartet. Thursdays, the Peter Bernstein Quartet. 5/23–5/24: Pete Yellin Quartet. Shows start at 10 P.M. *183 W. 10th St. (929-7565). $.*

Sweet Basil—An intimate downtown restaurant with good food and high-profile jazz acts. Every Saturday, jazz brunch with Ilhan Ersahin. Every Sunday, Doc Cheatham plays from 2 to 6. Every Monday, it's the Spirit of Life Ensemble. 5/20–5/25: Frank Foster Quartet. 5/27–6/1: Kenny Garrett Quartet. Sets at 9 and 11 P.M., with extra sets Fri. and Sat. at 12:30 A.M. *88 Seventh Ave. So., at Bleecker St. (242-1785).*

Village Vanguard—Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. Study the photos of jazz icons, dig the curtains Miles Davis once played to, and sneak a glance inside the kitchen, an Algonquin Round Table for the bop age. Mondays, the Vanguard Jazz Orchestra swings on. 5/20–5/25: *Jimmy Heath & the Heath Brothers*. 5/27–6/1: The Lou Donaldson Quartet, with Dr. Lonnie Smith, Peter Bernstein, and Fukushi Tainaka. Sets at 9:30 and 11:30 P.M. and 1 A.M. *178 Seventh Ave. So., at W. 11th St. (255-4037). $.*

Visiones—Spanish food and avant-ish jazz guests, along with some funkified post-boppers. Every Monday, Gil Evans protégée and composer Maria Schneider leads her excellent seventeen-piece orchestra at 9 and 11. Every Sunday, it's the Gust W. Tsilis Quartet. 5/21–5/24: Jerry Bergonzi Quartet; Adam Nussbaum. 5/27: Marc Puricelli Quartet. 5/28–5/31: Greg Tardy Quartet. Sets at 9 and 11, with extra show Fri. and Sat. at 1 A.M. *125 MacDougal St. (673-5576).*

Zinno—A pretty Italian restaurant with a tiny piano on its awning, Zinno is more dining spot than jazz club, though its musical guests are often pleasant surprises. Every Sunday in May, the Dena DeRose Trio. 5/19–5/24: Joanne Brackeen and Cecil McBee. *126 W. 13th St. (924-5182).*

Comedy

Boston Comedy Club—Animal House ambience and, most nights, comedy to match. Sundays: "All Star Comedy." Mondays: Open-mike night. Tuesdays: Eric Deskin hosts "Premium Smoke," a night of—no joke—cigars and comedy. Wednesdays: "Women of Comedy." Thursdays: "Chupacabra Night," with Arnold Acevedo. Fridays and Saturdays, the club promises "the country's top comedians." Shows are at 9:30. *82 W. 3rd St. (477-1000).*

Caroline's Comedy Club—In Times Square just down the street from the *Letterman* show. Mondays and Tuesdays, "New Talent Night," hosted by Eddie Brill. 5/21: Salsoul sketch-comedy troupe; The "Off-Off Broadway" music and comedy contest. 5/22–5/26: Dave Chapelle. 5/27: The Jones. 5/28: Unusable Suspects. *1626 Broadway, bet. 49th and 50th Sts. (757-4100). $12.50–$18.50, two-drink minimum.*

Catch a Rising Star—The high-class variety showplace is in the process of broadening its focus from straight stand-up to a mix of sketch and alternative comedy, theater, and musical performances. Visitors to the Catch Bar & Grill can view all of the above at "The Loft," a stage set as a N.Y.C. apartment. Mondays, "Monday Night Fool's Ball," a stand-up, sketch, and music revue. Tuesdays are new-talent nights. Shows Mon. and Tues. at 8:30 P.M.; Wed. and Thurs. at 9 P.M.; Fri. and Sat. at 9 and 11 P.M. *253 West 28th St., bet. Seventh and Eighth Aves. (244-3005).*

Comedy Cellar—A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. 5/19–5/25: Greg Fitzsimmons; Mitch Fatel; Jeff Ross; William Stephenson; Ian Bagg. Shows Fri. at 9 and 11 P.M.; Sat. at 9 P.M., 10:45 P.M., and 12:30 A.M.; and Sun–Thurs. at 9 P.M. *117 MacDougal St. (254-3480).*

Dangerfield's—Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. 5/19–5/25: John Rizzo; Lenny Varnedoe; Joe Mulligan. Fri. at 9 and 11:15 P.M.; Sat. at 8 P.M., 10:30 P.M., and 12:30 A.M.; Sun.–Thurs., continuous from 8:45 P.M. Cover is $15 Fri. and Sat.; $12.50 on weeknights; no minimum. *1118 First Ave., bet. 61st and 62nd Sts. (593-1650).*

Gotham—An elegant, trendy, and, at 3300 square feet, palatial comedy spot in the Flatiron district. 5/23–5/24: Steve Shaffer; Marc Maron; Greg Vacarello; Coury Kahaney. Sun., Mon., and Tues. at 8:30 P.M.; Thurs. at 8:30 and 11 P.M.; Fri. and Sat. at 9 and 11:30 P.M. Cover is $12 plus two-drink minimum Fri. and Sat., $8 on weeknights. *34 West 22nd St. (367-9000).*

Luna Lounge—Mondays, it's "The Show Formerly Known As Rebar," where hip, alternative-minded comedians from MTV's *The State* and elsewhere try out their riskier, stranger material. Shows at 8. *171 Ludlow St., at Houston. (260-2323).*

Talent

Free As a Bert

The Bert Fershners' playful, kindhearted sketches have earned them a rep as the city's least caustic comedy troupe—and a steady gig as Comedy Central's tube-top-wearing staff jesters. Their generosity of spirit has only increased with their success: The Berts continue their regular weekend gig at HERE (145 Sixth Avenue; 647-0202) into July; and for a free dose of Fershner, drop in on a taping of their big break on the small screen, *The Bert Fershners' TV Special,* at the TriBeCa Performing Arts Center (199 Chambers Street; 767-8800), May 23 at 7 and 9 P.M.

New York Comedy Club—Every Friday, the NYCC presents "New York's Best African-American and Latino Comics." Every Wed. and Thurs., there's sketch comedy at 7 P.M. Shows Mon.–Fri. at 9, with extra shows Fri. at 7 and 11 P.M.; Sat. at 6, 7:30, 9:30, and 11:45 P.M. *241 E. 24th St. (696-5233).*

Stand-up New York—Robin Williams is known to drop by here unannounced to warm up for his *Letterman* appearances. 5/23–5/24: Sunda Croonquist; Eddie Brill; Brian MacFadden; Joe Mulligan; Billy Jaye. Sun.–Thurs. at 7; Fri. at 7, 9, and 11:30 P.M.; Sat. at 7, 9:30, and 11:30 P.M. *236 W. 78th St. (595-0850). $7–$12.*

Cabaret

Algonquin Hotel—Through 6/21: Susannah McCorkle meditates on the work of Irving Berlin. Tues.–Sat. at 9 (dinner at 7); Fri.–Sat. also at 11:30 (supper at 10:30). $35; $15 minimum. *59 W. 44th St. (840-6800, extension 154).*

Asti—Singing-waiter frolics, with an emphasis on opera and operetta (frequently shoulder to shoulder *and* bolder to bolder), is the keynote of this Village landmark. *13 E. 12th St. (741-9105). Carlyle Hotel, Madison Ave. at 76th St. (744-1600).*

Cafe Carlyle—Every Monday, Woody Allen swings on with Eddy Davis & His New Orleans Jazz Band. The rest of the week, Bobby Short's back for his thirtieth season at the Carlyle. Tues.–Sat. at 8:45 and 10:45 P.M. $45; no minimum. *Carlyle Hotel, Madison Ave. at 76th St. (744-1600).*

Cafe Pierre—Singer-pianist Kathleen Landis. $10; jacket and tie required. *Fifth Ave. at 61st St. (940-8195).*

Danny's Skylight Room—Every Monday and Tuesday, Ronny Whyte is in the piano bar. 5/21: Lynne Charnay. 5/24: Warren Bradley. 5/28: Lynne Charnay. $6–$15, plus $10 minimum. *346 W. 46th St. (265-8130).*

Maxim's—Midtown's monument to hefty art-nouveau interior design and hefty French-bistro fare. Every Monday, Maxim's national talent search. 5/27–5/29: Liliane Montevecchi. $20–$30 cover. *680 Madison Ave., bet. 61st and 62nd Sts. (751-5111).*

Rainbow and Stars—Through 5/24: Rosemary Clooney. Sunday nights, Rainbow hosts a rotating lineup of songwriters. Starting 5/27: soul legend Freda Payne. $40 cover. Tues.–Sat. at 8:30 P.M.; Fri. and Sat. at 11 P.M.; dinner required at early shows. *30 Rockefeller Plaza, 65th floor (632-5000).*

Ed Sullivan's—Tucked practically inside the Ed Sullivan Theater, the old-man bar turned chichi dining spot offers swing jazz nightly and a waiter who looks just like the place's namesake. Thursdays: The Ed Swanston Trio. Every Friday, Sullivan's is home to the Harlem All-Stars. 5/20–5/21: Bross Townsend. 5/22: The Flying Neutrinos. 5/24: Nick Palumbo & the Flipped Fedoras. 5/27–5/28: Ed Swanston. No cover; two-drink minimum Fri. and Sat. *1697 Broadway, bet. 53rd and 54th Sts. (541-1697).*

Windows on the World—The "Greatest Bar on Earth" (or the loftiest, anyway) reanimates itself with a new Saturday-night theme-party series. Every Wednesday, DJ Lucien spins "lounge-core." 5/22–5/23: Rhythm Nation. 5/24: "Saturday Night Swing," featuring the Flying Neutrinos. *1 World Trade Center, 107th floor (524-7000).*

Bars

Barcode—A dark, appealingly divey Alphabet City outpost, with a fine early-rock and country jukebox, a gaggle of Pratt students huddled over their pints of Bass, and bartenders who breath fire (literally) nightly. The best free nighttime entertainment in the city. *100 Ave. C, at 9th St. (No phone).*

Cheetah—The self-proclaimed "fastest club in the world" offers an impressive selection of drinks, smokes, and food at even more impressive prices. $25 glasses of Scotch? Check. Macanudos? Check. Chocolate soufflés served till 4 A.M.? You get the idea. But one thing *we* don't get is why all the chairs are covered with leopard-print fabric. *12 W. 21st St. (206-7770).*

Jet Lounge—Models, debs, and wannabes frequent this menagerie of snakeskin-covered tables, zebra-patterned bar stools, and crocodile sofas. A nonthreatening velvet-rope guard, dance-enthusiast crowd, and budget-friendly drinks all contribute to a bona fide Miami vibe. *286 Spring St. (675-2277).*

Von—Understated, cozy décor; a choice selection of Belgian and English beers; Monday-night movies; and slammin' D.J.'s give Von an intimacy that appeals to quasi-boho publishing types and citizens of the hip-hop nation alike. *3 Bleecker St. (473-3039).*

Photograph by Christy Bush.

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Radio Highlights

Casper Citron—5/24 at 10 P.M.: Michael Guillen talks about the possibility of extraterrestrial life; Roger Rosenblatt on his book *Coming Apart: A Memoir of the Harvard Wars of 1969;* Lois Gould on *No Brakes;* Isabelle Stevenson, matriarch of the *Tony Awards,* and Harry Haun, senior writer for *Playbill,* gossip. WOR, 710 AM.

New York and Company—5/26: H. R. McMaster on *Dereliction of Duty,* a book about the “lies that led to Vietnam”; Robert Stone on his first collection of short stories, *Bear and His Daughter;* Billy Altman, author of *Laughter's Gentle Soul.* 5/27: Robert Kotlowitz on his experiences as a teenage infantryman in World War II, as recounted in *Before Their Time;* R. F. Foster on *W. B. Yeats, A Life;* Ada Louise Huxtable on *The Unreal America,* a study of architecture and illusion. 5/28: Robert Hughes on his work of art history, *American Visions;* Lisa Jardine on her history of the Renaissance, *Worldly Goods;* John Richardson on *The Life of Picasso;* Michele Zackheim on her novel *Violette's Embrace.* 5/29: John Hoberman on *Darwin's Athletes: How Sport Has Damaged Black America and Preserved the Myth of Race;* Hilton Als on his loosely titled memoir *The Women;* Keith Richburg on *Out of America: A Black Man Confronts Africa;* Elie Sulieman on his film *Chronicle of a Disappearance.* 5/30: Christopher Darden on his memoir *In Contempt;* Joseph Ellis on his book about Thomas Jefferson, *American Sphinx;* Philip Graham on his collection of short stories (*Interior Design*) and his novel (*How to Read an Unwritten Language*). 6/2: Yaron Ezrahi on *Rubber Bullets: Power and Conscience in Modern Israel;* Bill Henderson on the best of the small presses, collected in *The 1997 Pushcart Prize XXI* (which he edited); Edward Jay Epstein on *Dossier: The Secret History of Armand Hammer.* 6/3: News directors at WABC and WCBS compare their approaches to stories; Steven Levenkron on his novel *The Luckiest Girl in the World;* Barbara Wilson on *Blue Windows,* a memoir about growing up in the Christian Science religion; D. G. Gordon on *The Compleat Cockroach: A Comprehensive Guide to the Most Despised, and Least Understood, Creature on Earth.* 6/4: Michael Bloomberg on *Bloomberg on Bloomberg;* actor Hugh Laurie on his new novel *The Gun Seller;* Kay Graham on her autobiography. 6/5: Walter Cronkite on *his* autobiography, *A Reporter's Life;* John Steele Gordon on *The Mansion on the Hill: Dylan, Young, Geffen, Springsteen, and the Head-on Collision of Rock and Commerce;* Mia Farrow talks about *What Falls Away*; cartoonist Roz Chast on her book *Childproof.* 6/6: Julie Harris and Charles Nelson Reilly on their production of *The Gin Game;* Allegra Kent on her life in the New York City Ballet, as told in her book *Once a Dancer.* Weekdays at noon; WNYC 820. Leonard Lopate hosts.

The Written Word

Peter Weltner—5/22 at 7: Reading from his recent work, *The Risk of His Music.* A Different Light, 151 W. 19th St. (989-4850); free.

Scott Heim—5/28 at 7: Reading from his recent work, *In Awe.* A Different Light, 151 W. 19th St. (989-4850); free.

Donald Spoto—5/29 at 7: Reading from his recent biography, *Notorious: The Life of Ingrid Bergman.* (There will also be a screening of the Hitchcock film). A Different Light, 151 W. 19th St. (989-4850); free.

Susan Welch—5/22 at 7:30: Reading from *Crowning the Queen of Love.* Barnes & Noble, 4 Astor Place (429-1322); free.

Jeremiah Newton—5/20 at 7: Reading from his recent work, *My Face for the World to See: The Letters, Diaries, Drawings and Photographs of Candy Darling, Andy Warhol Superstar.* A Different Light, 151 W. 19th St. (989-4850); free.

Julian Barnes, A. S. Byatt—5/20 at 8: The final reading of the season at the 92nd Street Y (and one of its best). At 1395 Lexington Ave. (996-1100); $12.

D. McClatchey and Elizabeth Macklin—5/19 at 7:30: Reading at KGB, 85 E. 4th St. (505-3360); free.

Selected Shorts: Unusual Couples—5/21 at 6:30: Readings by Maria Tucci, Isaiah Sheffer, and Kate Burton. Symphony Space, 2537 Broadway (864-5400); $16.

Pete Hamill—5/22 at 7:30: Reading from *Snow in August.* Barnes & Noble, 33 E. 17th St. (253-0810); free.

Deborah Solomon—5/21 at 7:30: Barnes & Noble, 675 Sixth Ave. (727-1672); free.

Lectures and Panels

“All My Heart Dictates”: Diarists and their Notebooks—5/29 at 6:15: This lecture will examine the journals of such noted historical figures as Charlotte Brontë, Sophia and Nathaniel Hawthorne, Sir Isaac Newton, and John Steinbeck. With Christine Nelson, associate curator

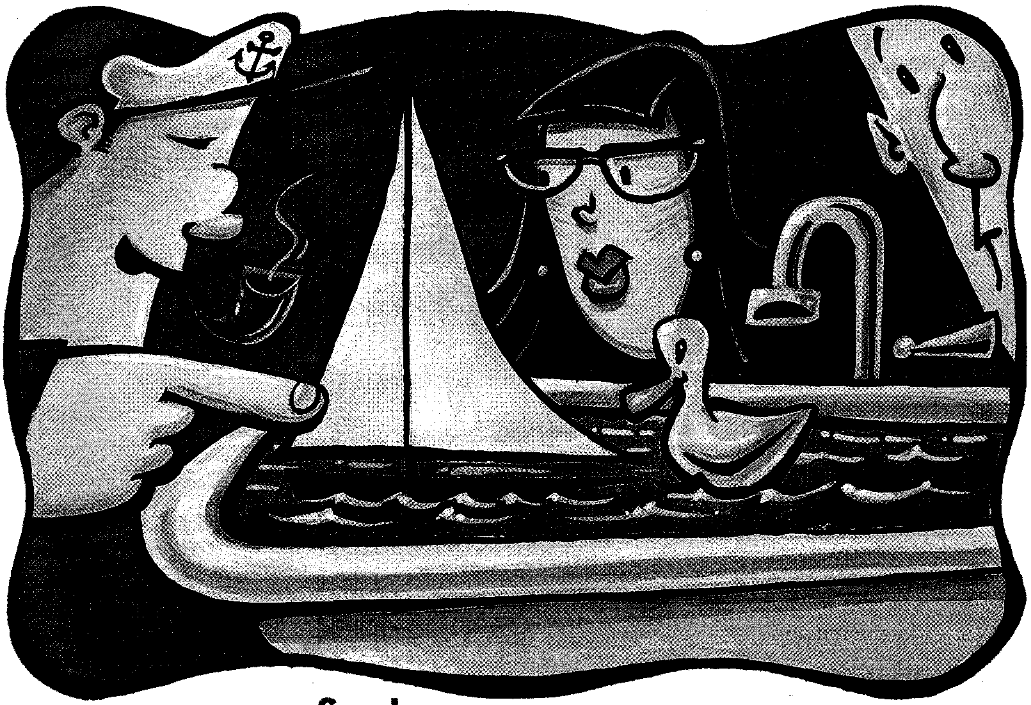

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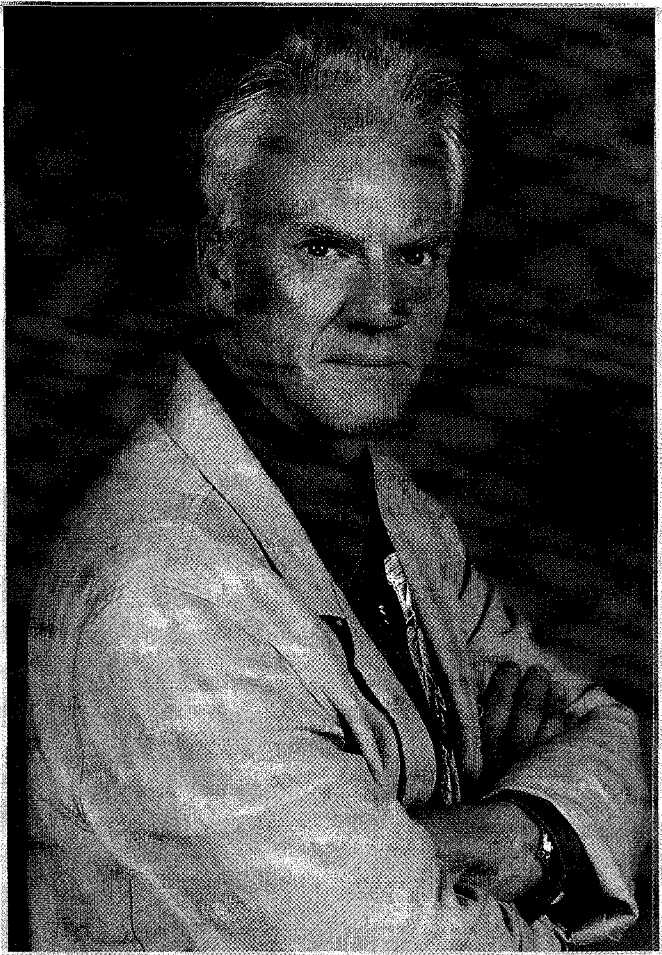
Illustration by Robert Piersanti.



Happening **Closing out the Manhattan Theatre Club's "Writers in Performance" season, Malcolm McDowell relives his finest hour with a benefit reading of excerpts from Anthony Burgess's *A Clockwork Orange.* (Tickets should be reserved in advance of the June 9 date; call 645-5590, ext. 148.)**

of literary and historical manuscripts at the Pierpont Morgan Library, located at 29 E. 36th St. (685-0008); $5. (On display at the Morgan, by the way, are many journals from the library's own extensive collection of manuscripts.)

"Beyond Out: How Mainstream Magazines Cover Lesbian and Gay Lives"—5/27 at 7: A panel with journalists and editors. Teachers & Writers Collaborative, 5 Union Sq. West (929-2241); $15.

"Shaping the U.S. Involvement in the Middle East Peace Process"—5/21 at 8: A discussion with Dennis B. Ross, special Middle East coordinator for the U.S. Department of State. The Jewish Theological Seminary, Broadway at 122nd St. (678-8930); free.

"How Asia Is Changing the Way America Eats"—5/22 at 6:30: Jeffrey Steingarten, food critic of *Vogue,* will moderate a panel discussion of chefs, restaurant owners, and food writers on the growing popularity and impact of Asian cuisine on American taste. Asia Society, 725 Park Ave. (288-6400); $15.

"Wigs, Spinning Wheels and Samplers: Stitching and Re-enacting the Colonial Past in the Interwar Era"—5/22 at 12:30: A discussion of the ways that American women brought the Colonial Revival into the home. Fraunces Tavern Museum, 54 Pearl St. (425-1778); $2.50 for museum admission.

"Investing in Israel Today: The Ethical and Moral Implications"—5/20 at 6:30: A discussion on the ethical issues in running a business, particularly a business in Israel. Hebrew Union College, 1 W. 4th St. (674-5300); free.

"Eisenman on Architecture"—5/20 at 7: The acclaimed architect will speak on, you guessed it, architecture. Staten Island Institute of Arts and Sciences, 75 Stuyvesant Place, St. George, Staten Island (718-727-1135, ext. 15); $8.

Author Series Forum with Ken Auletta—5/20 at 6: A discussion with *The New Yorker*'s communications columnist on his book *The Highwaymen: Warriors of the Information Superhighway.* The Media Studies Center, 580 Madison Ave. (317-6508); free.

Tours

"Moviemania" Walking Tour—5/24 and 5/25 at noon on the East Side, at 2 on the West Side: two walking tours of famous movie sites on both sides of the city. Call for reservations and meeting places (465-3331); $15 for each tour.

New York in War and Peace—5/26 at 1: A tour of the city's notable battle fields in lower Manhattan. Meet at the front steps of City Hall (439-1090); $9.

Events

Paris in New York: Cafe Sketching—5/21–7/16, Wednesdays at 7: Painter Suzanne Chamlin offers Francophile New Yorkers the chance to study drawing in the European alfresco tradition. Venues range from Battery Park to Greenwich Village. Register at Cooper Union, Cooper Square (353-4195); $185 for nine classes.

Exhibitions

The Washington Square Outdoor Art Exhibit—5/24–5/26: The sixty-sixth year of this open-air show will feature the work of 250 artists and craftspersons. Work will include glass, oils, pastels, watercolors, mixed media, graphics, photography, sculpture, leather crafts, fabrics, jewelry, and ceramics. On the sidewalks surrounding Washington Square; information booth at University Place and 8th St. (982-6255); free.

Before Central Park: The Life and Death of Seneca Village—Through 8/10: From the 1820s through the 1850s, a substantial African-American community known as Seneca Village thrived on what is now the west side of Central Park alongside the Great Lawn. This exhibition tells the story of that forgotten community. At the New-York Historical Society, 2 W. 77th St., at Central Park West (873-3400).

"Reproducing the Past: The Colonial Revival Movement"—Through 8/31: This exhibition explores the effect the colonial period had on our national consciousness. More than 100 objects will be on view, including faithful furniture reproductions, photographs, and advertisements from the period. At the Fraunces Tavern Museum, 54 Pearl St. (425-1778).

Benefits

"Flowers in Design"—5/21 at 7 (dinner follows at 8:30): The Horticultural Society of New York and the New York Design Center present this benefit. The lobby of the NYDC will be transformed into a Japanese garden, complete with waterfall and authentic Japanese garden furniture (and including a special installation entitled "Gateway to Paradise," created by noted garden designers Madison Cox and Isabelle Bosquet). Twenty-five of New York's preeminent hosts and hostesses will create floral décor for their tables. Tickets range from $250 to $1,000. "Gateway to Paradise" will be open to the public after the benefit. For more information or to purchase tickets, call the office of special events at 757-0915, ext. 201.

Sports

Wall Street Rat Race—5/20; 6:30 P.M.: The almost-legendary 2.5-mile sprint through the legendary canyons of Wall Street. Runners have to wear a suit and tie and carry a briefcase. *Sponsored by Carey. Call 860-4455 for information.*

Wednesday Night in the Park—5/21; 7:30 P.M.: Cyclists should be able to maintain a speed of 15 m.p.h. on the flat sections. Total distance: 24 miles. *Sponsored by the Five Borough Bike Club. Meet at Tavern on the Green.*

X-Files/Brooklyn-Queens Mosaic Bicycle Rides—5/25: The very active Five Borough Bike Club has two rides today. The X-Files ride is a moderately hilly 38-mile trip for serious cyclists who want to inspect the UFO-phenomena exhibit at Sands Point Preserve in Nassau County. The mosaic ride is a relatively flat for-fun tour through Long Island City, Hunters Point, Greenpoint, Williamsburg, and Fort Greene. The trip ends with a picnic on the Brooklyn Heights Promenade. *Bring bike lock, helmet, cash. The X-Files ride meets at 9:30 A.M. at Cunningham Park; the mosaic, at 1:15 P.M. at the Roosevelt Island Tramway.*

Baseball—5/20–21: Yankees vs. Toronto Blue Jays at 7:35 P.M., Yankee Stadium (MSG Network); 5/22– 25: Yankees vs. Boston Red Sox at 1:05 P.M., 7:35 P.M., 1:35 P.M., 8:05 P.M., Yankee Stadium (MSG Network).

Online

For Lexicographic Irregulars—The OneLook site (*www.onelook.com*) allows you to search through more than 80 dictionaries for definitions of almost a half-million words. In addition to several different standard editions (such as Webster's), available reference databases include list of acronyms, computer-programming terms, medical and scientific words, and the Carnivorous Plant Dictionary. None of these, however, contains an entry for *supercalifragilisticexpialidocious.*

Lingua Franca—Indicate which language you already speak, and which one you want to learn, and this translation site will help you with pronunciation, basic vocabulary, and slang. The 46 options range from the predictable (German, French, Spanish, Italian, etc.) to the exotic (Tagalog, Estonian, Hindi, Swahili, Zulu) to the downright quaint (Latin). *www.travlang.com/languages*

Yes, I Say, Yes I Read It, Yes!—Tired of being exposed at cocktail parties for the sort of cretin who has never read Joyce's masterpiece? Visit this site, "*Ulysses* for Dummies," and you'll never have to be ashamed again. It features a plot outline, chapter summaries (brief, very brief), snippets of dialogue, and even a critical assessment or two, all of which will allow you to masquerade as a stately, plump high-brow literary-type with complete impunity. *www.bway.net/~hunger/ulysses.html*

Creepy Site of the Week—The Stalker's Home Page is designed to illustrate the threat to privacy that the centralization of data on the Internet represents. It allows you to search for home addresses and telephone numbers, links to computerized indexes of

Photograph by Cliff Lipson/CBS/Photofest.

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social-security numbers, and even Department of Motor Vehicles records. *www.glr.com/stalk.html*

Conspiring Minds Want to Know—Just in case your overactive imagination isn't sufficiently jam-packed with disturbing coincidences and unanswered questions, The 60 Greatest Conspiracies of All Time site will keep you up late wondering about the subtle connections between Watergate, Iran-Contra, Whitewater, and Roswell. *www.web-com.com/~conspire*

Touring the Ruins—This site contains a virtual tour of an abandoned Titan I missile silo, at an undisclosed location somewhere in the Midwest. The photos (illegally obtained by trespassing explorers) and map of the complex amount to a fascinating—and very disturbing—look at a dark, largely secret aspect of recent American history. *www.xvt.com/users/kevink/silo*

Mythomania—The complete text (well, *nearly* the complete text) of *Bulfinch's Mythology* is available at this site. This seminal study of Greek and Roman religions is still the best in its class. The last chapters are still under construction, but most of the book is available now, with illustrations. Worth a look. *www.webcom.com/shownet/medea/bulfinch/welcome.html*

MES SQUA
BREW
JOE BO

On View
The Aisle of Manhattan

Many New Yorkers approach getting married the way most Americans regard getting a driver's license. It is mainly a matter of making it legal, and the point is not so much that specific day but all the ones to follow. So plenty of locals who could afford an extravagant ceremony choose instead a wedding in a judge's chambers, the anonymity of which, like the bureaucratic indifference of the Department of Motor Vehicles, might actually throw the joy of the occasion into bold relief. But the informal weddings documented in the Museum of the City of New York's new exhibition, "New York Gets Married," are pointedly irreverent. On view beginning May 21: the gown (made of "iridescent hologram fabric") and Joe Boxer shorts worn by a couple who met online and were married by Mayor Giuliani under the electronic Times Square sign on which the groom billboarded his proposal; a dress worn at the first formal wedding in Grand Central Terminal; a disposable (100 percent paper) bridal kimono from the fall '96 collection of New York designer Yeohlee. Whimsy, though, informs only part of the show, subtitled "Dressing for a Special Day, 1765–1997" and overseen by novelist (and museum chairman) Louis Auchincloss. The exhibition records the history of the marriage costume—alternately subdued and vulgar—and so, to some extent, the history of marriage. The ephemeral unions associated with the recent past look frankly benign alongside the arranged marriage of Consuelo Vanderbilt. The idea that she should marry the duke of Marlborough was her mother's. "She said I must obey," Consuelo remembered, and to ensure that she did, the mother had the family doctor tell the daughter that any "grievous disappointment might prove fatal" to Vanderbilt *mère*. Unsatisfied with that precaution, the mother stationed a guard outside her daughter's room on the appointed day and forbade anyone to speak to the girl. Consuelo arrived at the church twenty minutes late; her eyes, swollen with tears, had "required copious sponging."

LINDA HALL

Photograph courtesy of The Museum of the City of New York.

kids

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Children's Events

Fleet Week—Nautical hoopla begins 5/21 at one o'clock in the tenth annual invasion of Manhattan with a parade up the Hudson led by the USS *Samuel Elliot Morrison.* Amongst the flotilla from Canada, Mexico, this country, and the United Kingdom is the USS *Wasp,* an amphibious assault vessel. Ships are open for free public tours afternoons from 1 to 4, 5/22–5/27. On 5/25, visitors to the *Intrepid* pier will be treated to an 11 A.M. tug-of-war in which the New York City Police Force defends its title against the U.S. Marines; a 1:30 jet-and-helicopter demonstration of formation flight and sea-air-rescue operations is repeated the next day at the same time. The Marine Corps band performs along with a silent drill team at Central Park's North Meadow 5/25 at 6 (see photo). A solemn Memorial Day Service takes place 5/26 at 11. **THE *INTREPID* AIR SPACE MUSEUM** is on W. 46th St at Twelfth Ave. (957-7055). Some events are visible from the pier; others require museum admission: $10 adults; $7.50 seniors, students, and veterans; $5 children ages 6 to 11. ●

Lost World: The Sequel—Fleshed-out dinosaurs from the movie *The Lost World: Jurassic* are exhibited alongside real fossil finds in "The Lost World: The Life and Death of Dinosaurs," on view at the **AMERICAN MUSEUM OF NATURAL HISTORY** from 5/24 to 9/30. Admission is $12, $8.50 students and seniors, $6.50 children ages 2 to 12, including regular museum admission. Central Park West at 79th St. (769-5100).

The Wizard of Oz—Roseanne is the Wicked Witch of the West in a 90-minute musical adaptation of the L. Frank Baum classic. Check out the onstage tornado. Through 6/1. **THE THEATER AT MADISON SQUARE GARDEN,** 2 Penn Plaza; 307-4111. Tickets are $19–$54.

Arcane Arcade-A retrospective of 25 years of arcade and computer games at **LIBERTY SCIENCE CENTER,** includes games like Battlezone, Asteroids, Pong, and Ms. Pac-Man. Liberty State Park, 251 Phillip St. (201-451-0006). Admission is $9.50, $8.50 seniors and students, $6.50 children.

CUE

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Movies

Barbara Ensor
Kids

Patricia Falvo
Sports

Matthew Fenton
Online

Vanessa Grigoriadis
In Concert

Linda Hall
Books
Events
Radio

John Leonard
Television

Edith Newhall
Art

Robin Raisfeld
Restaurants

Jennifer Senior
Theater

Ethan Smith
Nightlife

Circus Tent—**BIG APPLE CIRCUS**'s "Medicine Show" is back for its only outer-borough stop, in Queens's Cunningham Park. At Francis Lewis Blvd. and Union Tnpk. in Fresh Meadows through 5/25. Tickets are $10–$28. Call 212-268-2500 for additional information.●

Block Party Benefit—**THE CHILDREN'S STOREFRONT,** a privately funded elementary school, hosts a Harlem street party with tours of the school, Gospel singers, jazz, dancers, and steel drums; dinner (soul food from Sylvia's of Harlem) and dancing are under a festooned tent. Return buses are provided. 5/21, beginning at 5:30. 129th St. Call 838-2660 for details. Tickets start at $150.●

Tower of Power—The prince and princess duke it out in a tempestuous battle over who gets to rule in Theater Terra's production of *Towering* with puppets and live actors. 5/28 through 6/1. **THE NEW VICTORY,** 209 W. 42nd St. (564-4222); $10–$25.

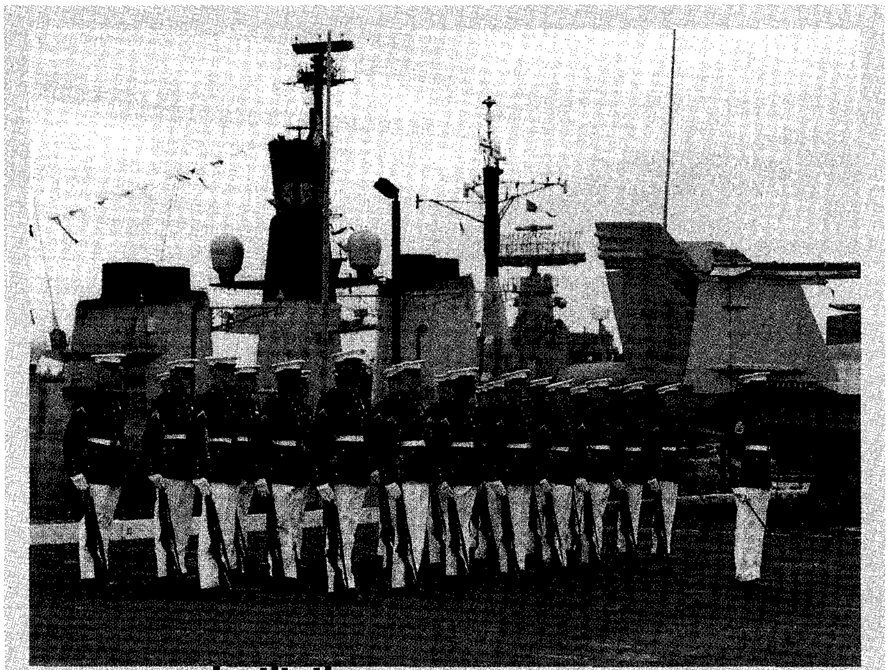
Racing Forms—**BELMONT PARK** has created Sunday "Family Fun Days" in its spacious backyard with two recently constructed playgrounds. The theme at this week's Family Day is "Games From Around the World." (Organized activities are offered every Sunday from 11:30 to 3:30 through 7/20). 2150 Hempstead Tnpk., Elmont, N.Y. For further information, call 516-488-6000. Free with regular grandstand admission of $2.

African Dance—Each performance of Dance-Africa—an annual tradition at **BAM** since 1977—begins with a libation ceremony, followed by a griot, a memorial, and a procession. The exuberant intergenerational event kicks off with "The African Connection," in which more than 200 local children are joined by the Dinzulo Dance Company, the Charles Moore Dance Company, and the Marie Brooks Pan Caribbean Dancers, 5/23 at 7. Twenty dance companies participate in five performances while 200 vendors from around the world transform the BAM parking lot into a bazaar of African-American, Caribbean, and African crafts and cooking. Performances are 5/23 at 7, 5/24 at 3 and 8, and 5/25 at 3 and 7; 30 Lafayette Ave. (636-4100). Tickets are $15 to $35, half-price for children.

Circus Antiquitas—Visitors step back in time during the **VAN CORTLANDT MANOR'S** Memorial Day weekend tradition of "Animals and Acrobats." The eighteenth-century traveling road show features camels and elephants, magic shows, and tight-rope walkers with no spandex whatsoever. Picnic food is for sale. 5/24 through 5/26 from 10 to 5. Van Cortlandt Manor is located on South Riverside Ave. in Croton-on-Hudson, just off Route 9 (914-271-8981). Admission is $8, $7 seniors, $4 children 6 and up; elephant and camel rides are $3.●

Tales Out of School—A collection of Puerto Rican and Cuban stories, including "The Monkey's Tail," are told by Judith Rivera and Ricardo Pons. 5/27 through 5/30 at 10 and 12:30. **THE PREGONES THEATER,** 700 Grand Concourse, the Bronx (718-585-1202); $5.

Symphony of Flowers—Children from the Interschool Orchestra perform Borodin, Liszt, Mendelssohn, and Bernstein amid the blooms at **THE NEW YORK BOTANICAL GARDENS** for the unveiling of its refurbished conservatory, 5/25 at 3. Southern Blvd. at 200th St. in the Bronx (718-817-8700). Admission is $3, $1 students, children, and seniors. Next week, to celebrate the twenty-fifth anniversary of the Interschool Organization, which brings music-education programs to the city's schools, George Plimpton hosts, and occasionally conducts, an **AVERY FISHER HALL** benefit concert, with 250 kids in (revolving) orchestra seats and a 100-voice guest choir joining in Borodin's "Polovetsian Dances" from *Prince Igor.* Ticket prices for the 6/2 concert begin at $35. For further information, call 410-0370.



Institution
Local Militia

Not to be outdone by pomp and circumstance on every other town green this week, Fleet Week brings fancy Marine Corps rifle-twirling, snappy military marches, and crowd-pleasing patriotic numbers to Central Park's North Meadow this year. Exercises are May 25 at 6 P.M., the day before Memorial Day, which leaves Monday completely free for playing with toy soldiers.

Photograph courtesy of H. Hechler Associates.

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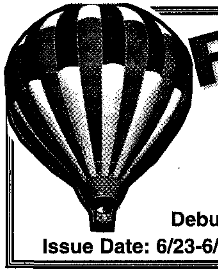

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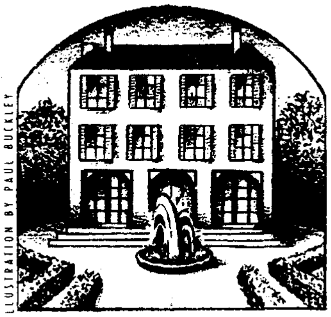

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I'm From Mars, You're From Mars—The only women I've been meeting are very beautiful and very dysfunctional. If you have a life, are from a functional family and are intelligent, attractive, well-read, focused, sarcastic, playful, do not have a serotonin imbalance, and are from Mars and not from Venus, let's celebrate! Collegian, not collagen! I am Jewish, 37, have long hair with unconventional good looks, have owned my own business for the last ten years and am not the least bit sarcastic. No actresses, models or strippers please. Letter/photo a must (no digital enhancements). 6076 ✉

Lively, Lovely—Flirty, 40, 5'7", head-turning, slender, smart, divorced, Jewish (914) female. You: smart, solid, sensitive Jewish male, 40-50. Note/photo. 6618 ✉

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Is The Chemistry Correct?—Female, 36, slim, attractive, witty, sincere - seeks bright, athletic, secure, successful Jewish man under 40. Photo. 6653 ✉

French With Class And Spark—Tall 45-year-old woman who loves art, books, dancing, movies, QEII, Air France and adventure, wants gentle man of wit and spirit. Note with photo. 6697 ✉ ☎

Look No Further—Tall, handsome, fit Jewish business professional, 39, seeks pretty, vibrant, warm, funny, fit lady, 27-35, for friendship, love and life. Note, phone and photo requested. 6590 ✉ ☎

Pacino-Like Actor—45, intense, warm. Great kisser. Serious, playful...loves opposites. Interested in meeting a woman - clever, dark hair/fair skin/red lipstick/black glasses - naturally fit, 35-40, 5'9" and under, teasable and can tease back. Downtown aesthetic... A drink at the bar, dinner at a corner table. Someone who is not in a rush. Would as soon walk as take a cab. Lover and friend. 6709 ✉

Hello!—Movies, music, walks, NY Times? Professional, (203), 43, seeks Asian lady who enjoys same. A note please. 6650 ✉

Charming Brunette—Beautiful face and body, blue eyes, 5'8", slender, elegant, warm, heart of gold. Has glamour, style, sparkle... Refined, cultured Jewish JD, 36. Into classical music/arts, luxury travel/dining, skiing, antiques. Seeks outstanding, finely tuned Jewish man, 30s-40s, for marriage/kids. He's big-hearted, good-natured, warm, extremely bright, funny, worldly, mature, handsome/sexy, strong, has savoir-faire, knows how to treat a woman, would be a great father. 6608 ✉

Accident/Illness—Left you insecure or with low self-esteem. I know the feeling. Tall, dark, handsome, wealthy Jewish man, 57, big giver of TLC, seeks slim, pretty, wealthy friend. 6602 ✉

Very Pretty—Petite Ivy League consultant. Seeks bright, good-looking, fit, successful, warm Jewish man in his 40s, for romance and best friend. NJ/NY. 6659 ✉ ☎

Attractive, Petite, Caring—Intelligent, Jewish professional woman who loves the outdoors, culture, people and life, seeks soul mate, 44-55, to laugh with and share a life. 6635 ✉ ☎

Handsome Executive—35, Ivy grad, smart, athletic and charming, seeks an attractive and cultured woman for relationship. Photo. 6587 ✉ ☎

Gentleman Seeks Lady—Successful free-spirit, 40, fit, bright, romantic and "On the Threshold of a Dream", seeks intelligent, open-minded, fit, sexy woman, 25 plus, capable of loving and being loved passionately. 6580 ✉

Non-Ageist Man Sought—Bright, kind and communicative (35-60), by adorable, sexy woman, for the second time around. Successful PhD, youthful 47, 5'5", slender, athletic and fit, long dark curly hair. Interests: snorkeling, traveling, working out, the arts... Photo. 6619 ✉ ☎

Slender, Sensuous, Pretty—Woman, 46, 5'5" - hates eating, sleeping, traveling alone. Seeks kind, fun-loving man. 6664 ✉

Seeking LI Female—30-40, for friendship, romance and eventual partnership in life. I'm 49, 5'10", financially secure, with stability, brains, good looks and a secure future. I'm seeking an honest, monogamous, nonsmoking female who still respects old-fashioned values and fidelity. Respond with note/phone/photo a must. 6438 ✉

Uptown Girl Seeking Downtown Guy—33, 5'7", attractive, slender, professional, Christian. Seeking commitment-minded male counterpart (humor, kindness, sense of adventure a must). Photo. 6609 ✉ ☎

Personable, Jewish, Queens Widow—Retired accountant...seeks nice widower, early 70s. 6638 ✉

For Pa, Make Her A Scholar—For Ma, make her rich as a queen. For me, loving, caring, thoughtful is everything. Male, 40s, holiday Jewish - love ideas, theater, sailing, movies. Seek woman for next 40. Detailed note. 6648 ✉

Exotic Beauty Sought—By nice-looking, 47, 6', 125, brown/gray hair, blue eyes, business owner, marathon runner... Christian, eclectic tastes, great personality. Seeks pretty, bright, fit, stylish woman, 35 or younger. Photo/note. 6605 ✉ ☎

Nice Guys Welcome—Pretty, slim, 42, Jewish, fun, arts lover, seeks warm, established, special man to spoil. 6651 ✉ ☎

Great Looks—Great life! Great Neck gal seeks guy, 55 plus. 6628 ✉ ☎

Spiritual, Sensual, Down-To-Earth—Pretty woman, hoping to meet a man also looking for friendship, intimacy, connection, and who lives from his heart. Eclectic interests, 49 years young, divorced mom, Jewish, open to all. Note/photo. 6691 ✉ ☎

Spring Is In The Air—37, MD, surgeon, Jewish male, handsome, 5'11", charismatic smile and personality, athletic, seeks thin, attractive, energetic, positive, warm-spirited woman, 20s-30s, to simply share life. Bio/phone/photo. 6695 ✉

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Incisive—Handsome surgeon and skier, short brown hair, 5'9", 40 years old. Seeking attractive, fit (be honest now), professional Jewish lady. 6688 ✉ ☎

Warm, Witty, Attractive Jewish Lady—Seeks caring, upbeat man, 45-58. 6666 ✉ ☎

Looking For You—Handsome, successful, athletic, funny Jewish professional, 34, 5'10", seeks a beautiful, fit female, 26-32, for the start of something super. Photo, please. 6683 ✉

True Cinderella—Great personality, slim, voluptuous, pretty blond, no ties, European, well-bred, degreed, ready to love prince, 37-47. 6698 ✉

Needle In A Haystack—Cute and reasonably sane Jewish professional man, 42, 5'9", with an irrepressible spirit, a solid romantic streak, a quick smile and a playful nature, seeks a pretty, upbeat, affectionate and easygoing Jewish woman, 28-38, at least 5'3", who appreciates a man who has already had some of his rough edges softened. Nonsmoker. Note/photo. 6627 ✉

Marriage-Minded—Successful doctor, handsome, fit and outgoing, has it all except for that special someone. Seeks pretty, petite Christian female, 24-34, for lifelong romance. Photo - will exchange. 6639 ✉

Divorced Jewish Female—Attractive and romantic, seeks successful, considerate male, 47-60 - loves to travel, dine out, theater...and must have a sense of humor. Note/photo/phone. POB 993, Englewood Cliffs, NJ 07632

Youthful, 38-53, Asian Queen—Of quality and class, sought by athletic European king of accomplishments. 6671 ✉

A Perfect Match—A beautiful woman and a handsome man go together. Successful, adventurous, fun-loving and considerate entrepreneur, mid 50s, who divides time between his NYC penthouse and Florida home, seeks first-class woman in mid 30s-early 40s, to share his first-class life style. Recent photo/letter/phone for reply. POB 52, FDR Station, NYC 10150

Woman Of Substance—Very attractive, great figure, bright, vivacious, easy to be with, mid-50s Jewish Manhattanite, seeks special man for all right reasons. 6706 ✉ ☎

Cycle With Me This Summer—Ski when winter returns... Then try to beat me at tennis! Sophisticated, striking, independent Jewish woman (size 6), seeks her extraordinary 48-plus match - but I doubt he reads this column. Prove me wrong! Photo and handwritten letter only. 6673 ✉

Outdoorsy Man—51, writer and wilderness guide, tall and thin, grey-bearded, nice-looking, warm, eco-concerned. Seeks attractive, self-aware, loving, spiritual woman who's passionate about nature, for lasting relationship. Photo, please. 6634 ✉

Enthusiastic Jewish Male—Successful, Ivy-educated professional. 40, 6' and athletic. Enjoys most active sports, cultural events and traveling, as well as quiet evenings at home. Seeks sincere, warm relationship with a sophisticated, attractive Jewish female, 30-40. Note/photo/phone, please. 6700 ✉

Handsome Professional—6'1", 180 lbs, 40, fit, trim, part-time dad - looking for female who doesn't read Cosmo. Note/photo. 6655 ✉

Picture This:—A slim, long-haired brunette, 35, vivacious artist, beautiful inside and outside...dining with a handsome, successful, sincere, artsy-type man, 35-50. They fall in love and enjoy a lifetime romance. If you're the man in this picture, now you know where to find the woman. Note/photo. 6625 ✉

NJ Nice Guy—Jewish professional, 57, low-keyed and loving, wants to meet you for laughter and life's journey, wherever you reside. Note/photo. 6595 ✉ ☎

Attorney, 38, Jewish—Fun, very good-looking, romantic, seeks slim, sweet, petite female, to 34, for laughter, love, forever. Note/photo will exchange. 6598 ✉

Lovely PhD Professional—Young 42, warm, spontaneous, slim, stylish - loves music, aesthetic and outdoor pursuits. Seeks successful, attractive nonsmoking man, 40-50, for folie a deux. Note/photo/phone. 6599 ✉

Handsome, Slim MD—Jewish, 37, with great sense of humor, seeks slim, attractive professional female, for friendship and possibly more. Photo please. 6674 ✉ ☎

Are You—A sharp, secure, earthy and creative-type guy, 45 plus? I'm the pretty and unique exec gal for you. 6600 ✉ ☎

Great Catch—34, attractive, fit, happy, kind woman seeks great guy, 32-40, upbeat, athletic, NJ/NYC. Photo. 6656✉☎

I'm A Great Guy!—A prince? No way! A jerk? Never! Successful entertainment executive. That's me! Good-looking, 45, 5'10". That too! Looking for committed relationship. Absolutely! You: pretty, petite Jewish woman, 35-44. Smoker? No way! Send recent photo/personal note. Write today! 6675 ✉

Rescue Me!—From another Hamptons singles scene. Let's spend the summer looking at each other, not for each other. This down-to-earth, kind, handsome, fit, successful JD/MBA, divorced white male, no kids, 37, seeks warm, attractive, sincere, nonsmoking, blue jeans-wearing woman, 28-39, for a life together. I like travel, sports, the arts, '60s music, stargazing, Scrabble, sci-fi, backrubs, champagne and pizza. What do you like? Photo. 6665✉

Seeking Romance—Fine NYC novelist, PhD, 61, athletic, secure, handsome still, seeks loving, cultured, truly comely woman, 40-50, for good days, bright nights. Late photo/note. 6654 ✉

Kind, Passionate And Compassionate—Single Jewish male physician, 35, funny, thin and handsome. Seeking hard-working, hard-playing, attractive, thin, intelligent, sweet female, 25-32, who laughs a lot. 6707 ✉ ☎

Lovely Lady—Thoughtful, sensitive, bright - looking to meet male counterpart, 60s. Note/photo - will exchange. 6612 ✉

Attractive, Sincere—Jewish guy, 56, 5'9", never married, seeks lady about 45-52, for friendship and more. Note/photo. 6643 ✉

Free-Spirit Disguised As Grownup—Seeks good-looking guy with character lines for serious fun and... Me: raven-haired and truly pretty, size 8, bright, witty and slightly wacky but grounded, 40s (looks 30s, really), arts professional with class. You: ruggedly handsome (really), trim, mostly normal, 45-55, 5'9" plus, financially secure, intelligent, independent thinker with nothing to prove. Your mind is as sexy as your eyes. Photo a must/handwritten note. 6596 ✉ ☎

Handsome Judge—Athletic, intellectual, artistic...seeks pretty, slim Jewish professional, 40-48, with similar interests. Photo a must. 6626 ✉

Attractive, Upbeat Blond Widow—North Jersey...seeks refined gentleman, 55-65, to share the road ahead. 6658 ✉

Classy, Loving, Beautiful Frenchwoman—Very young-looking/feeling professional, 38, with contagious energy/smile (very sexy, I'm *told*). Seeking warm/caring, sensitive/genuine, successful/secure (financially/emotionally), handsome/slim man under 48. I have a passion for life/learning, adventure/travel, photography (my second career), arts/movies, water sports/skiing and many other interests/talents. If you are down-to-earth/responsible but think life is wonderful, then come and share my joie de vivre. Note/photo. 6693 ✉ ☎

Gay Rare Find—Nice, fun, successful, healthy, cute, young 43-year-old, Greek-American - seeks it all. If you are special, masculine, fun-loving and sexy, respond with photo. 6681 ✉ ☎

Former Male Model—Now businessman, 36, nice chauvinist with traditional values. Desires intelligent, warm, spiritual, passionate woman for relaxed dinner and boating dates, possible marriage and children. Prefer long-haired, attractive-figured Italian/Spanish type (but not that important). Note/photo/phone. 6661 ✉

Enlightened, Caring Widower—5'11", 185 lbs, Hebrew, 60ish - into classical music, arts and writing. Seeks spiritual, attractive, slim, creative lady, 55-62, financially/emotionally secure, for friendship/sharing common interests. Note, photo and phone. 6607 ✉

Successful, White Jewish Male—CPA, upper West Sider with a heart of gold, seeks attractive, intelligent, white Jewish female, 28-35, interested in a serious relationship. 6660 ✉ ☎

French Lady—42, 5'9", divorced, one child, attractive blond, blue eyes, caring, loyal, traditional, down-to-earth, romantic, easygoing, nonsmoker, Catholic, bilingual secretary, not rich but rich *inside - loves to travel, go out, cook...* Seeks the same in European/American man. Note/photo, please. 6633 ✉

Active, Vibrant, Beautiful—Jewish woman, 57, with a great life, who likes to hike, camp, back-country ski and do other adventurous things, is seeking a male partner to share life's riches. 6624 ✉ ☎

Looking For My Other Half—Very attractive, fit, outgoing and energetic, 34, divorced female with no children (yet), seeks attractive, intelligent, ambitious, marriage-minded male, 30-45, to share the best life has to offer in love, laughter and happily ever after. Note/photo. 6591✉

Looking For You—Do you enjoy travel, movies, dining and dancing, the beach and romance? Are you 38-48, tall, attractive, *sensitive nonsmoking man with a good* sense of humor? I'm divorced, Jewish, attractive, 5'7", 40, mother of 7-year-old. I'm financially and emotionally secure, with a big heart, looking for same. If so, please send note/phone/photo. 6617 ✉ ☎

Seeking Summer Romance—To last for all seasons. Lovely divorcee - slim, blond, green-eyed professional, passionate about art, books, travel, tennis - desires bright, funny, successful male, 45-58. Note/photo. 6620 ✉ ☎

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Hip/Fit With Wit—37, Jewish professional female, mom of one, nature, music lover - seeking handsome, hip/fit with wit, earthy Jewish professional male. Dads welcome! Note/photo. 6601 ✉ ☎

The Mountains, The Met—Mozart and Motown. Life is great but even better when shared. Very friendly, slim, pretty, bright (Ivy Master's grad), cheerful, down-to-earth, athletic, professional female, 37, looking for right guy to share life, love, laughs...and kids? Note/photo. 6668 ✉ ☎

Attorney—42, seeks attractive professional woman, 26-36, for serious relationship. Photo. 6677 ✉

Handsome Man—56 years old, 5'6", physically fit, athletic, intelligent, successful in business, well-educated, well-traveled, practices meditation, looking for a woman in 40s or 30s. 6631 ✉☎

Wanted:—Beautiful Asian or Caucasian female, 25-35, intelligent and slender. Me: fun, handsome, Caucasian, tall, intelligent physician. Photo/note. 6589 ✉

Ivy-League Attorney—41, 6'2", stable and easygoing - loves running, meditation, travel, animals. Seeks woman who values humor, honesty and growth. 6629 ✉

Classy, North Shore—Beautiful, fit, infinitely fascinating, teacher - Jewish, 5'5", 50ish - seeking intelligent, loving, sensual, attractive mensch, 59 plus, with depth and warmth. 6662 ✉ ☎

Lovely North Shore PhD—Seeks tall, successful, caring, indulgent male equal, 50 plus, with loving heart and fine mind, for the good life together. Enjoy nature, arts, travel, more. Phone/photo. 6672 ✉

Professor, Active Widower—With two young children, Jewish. Please be petite, professional, 40s. 6585 ✉

Successful, Handsome, Jewish Male—33, athletic and charming, seeks beautiful, *fit, fun-loving, romantic female,* 25-35, for great times and so much more. Photo please. 6684 ✉

Tall, Dark, Handsome Attorney—With GQ looks, 49, 6'2", 185 lbs, divorced, no children, Ivy, animal lover - seeks tall, slim, attractive professional female, early 30s-early 40s, with no dependents, for serious relationship. Note/phone and *recent photo a must for reply.* 6593 ✉

Beautiful Psychotherapist—Romantic, classy, spiritual, 53, thin, Jewish, jogger. Seeks male best friend and lover. 6701✉☎

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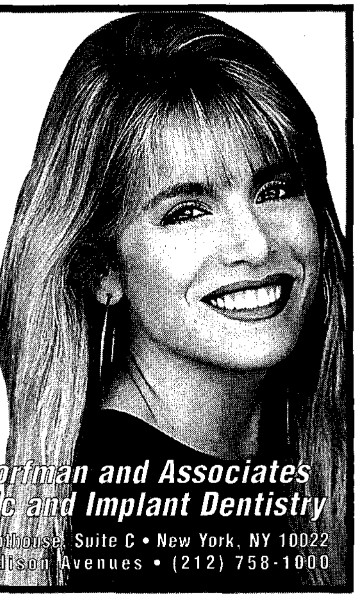

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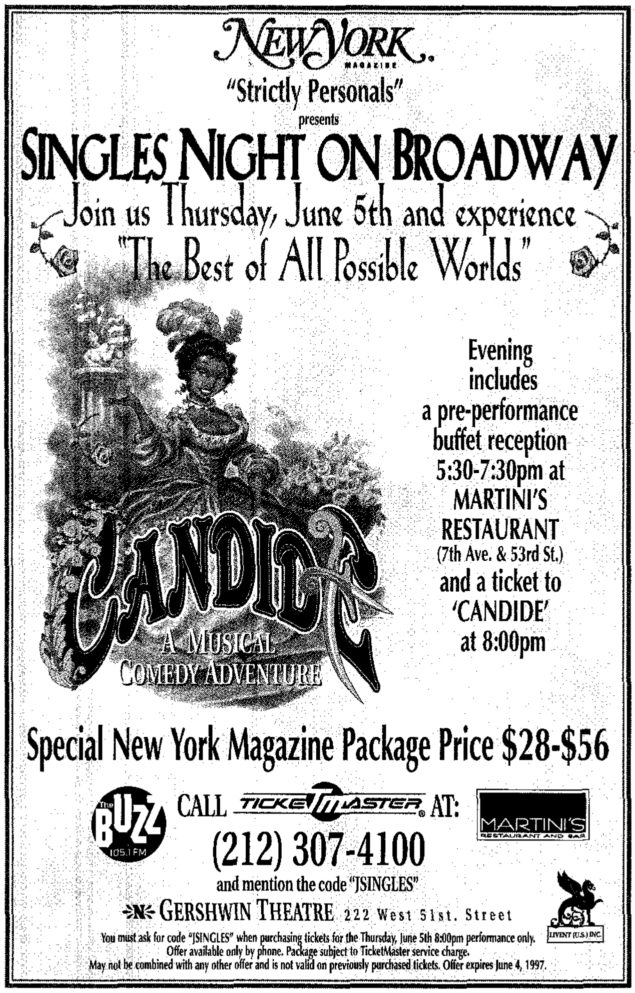

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Handsome, Articulate Professional—PhD, 39, athletic, genuinely warm, Jewish, seeks slim, pretty, intellectually curious woman, 28-40. Photo please. 6692 ✉ ☎

High-Energy, Tall Pretty Woman—Seeks relationship with fun-loving professional man, 50 plus. Note/photo. 6642 ✉

Single White Jewish Female—30, 5'8", slim, very attractive, girlish and sophisticated, athletic and well-manicured, sexy and old-fashioned - seeking single Jewish male, 28-38, rugged yet sophisticated, athletic and vibrant, easygoing but a go-getter - who is of great taste, style and heart. Photo a must. 6637 ✉

Westport, Sweet Lady—Down-to-earth, sincere, attractive, lighthearted, Jewish, 44, petite. I am emotionally/financially secure, with an easy laugh and a sense of adventure. Seeking emotionally, physically and spiritually happy man. 6686 ✉ ☎

Pretty Redhead—Slim, sexy, intelligent, educated, single white Jewish female, financially secure business professional, 45, grown children, nonsmoker, North Shore LI. Seeks attractive, fit, healthy, financially/emotionally secure, divorced or widowed white male, professional or businessman, 45-60, educated, humorous, outgoing, nonsmoker, unencumbered. Note/photo/phone. 6586 ✉

Extremely Athletic And Successful—Wall Street professional, 29, 5'4", very intense in both work and play, good-looking and funny. Sports include wind surfing, scuba diving, skiing, tennis, etc. Can also spend a quiet night at the movies or the theater. I have traveled throughout the world, and my recent interests include philosophy and Russian literature. Looking for a woman, 25-35, who is intelligent, independent, athletic, pretty and slender, easygoing, adventurous and likes to travel. Note and photo a must. 6604 ✉

Hey, Ya Never Know...—One-of-a-kind effervescent female, late 20s, with universal appeal, seeks male under 40 with sense of humor and adventurous spirit. Those who know me love me, and so will you if you are kind, considerate, and willing to explore the possibility of Manhattan days and nights. Note/photo/phone. 6704 ✉

Laughter, Loving, LI—Single Jewish female, 47, seeks male counterpart. Animal lovers, decent dancers, smokers a plus. Honesty and kindness a must. 6689✉

Ready To Commit—Pretty, NYC Jewish blond, professional, 34, slim, 5'6", athletic, great personality. Seeking soul mate, 32-42, with heart of gold to match mine. 6708 ✉ ☎

Bright, Attractive Jewish Male—Successful professional, 43, 5'11", 185, is seeking a serious (and fun!) relationship with a warmhearted, compassionate, bright attractive Jewish woman who shares my desire for a friend and companion leading to marriage and children. I like to work but balance is important...and I enjoy long walks and talking as well as music, food, biking and tennis. (And my friends tell me I can charm both senior citizen and kids alike!) Photo/note, please. 6680 ✉

Intellectually And Spiritually Aware?—Jewish, warmhearted, petite female, 27, health-care professional, seeks educated, nonsmoking Jewish professional male, 27-34 years old, 5'10" or under, slim to medium athletic build, who is open-minded, creative, articulate and confident. He possesses a passion for what he does, as well as a curiosity for things he has yet to experience. Let's laugh and learn from each other. Note/photo. 6616 ✉

I Want You Now!—Cool, cool Jew, 48, seeks long-legged, pretty Jewette with stratospheric IQ. I am successful, handsome and humble. I'm the guy you went out with when you were a teen queen, to get your parents angry. Photo. No kids; I already have two. 6663 ✉

Lovely, Lively, Slender, Stylish—Educated, playful, warm, single Jewish female, 29, wants to light up the life of a lovable, smart, successful, secure, funny, fit Jewish male, nonsmoker, 28-35, with love and laughter. Photo, please. 6685 ✉☎

Handsome, Blue-Eyed, White—Jewish male (religion not important), 52, cultured, many interests - would like to meet good-looking woman, 40s, who is warm, loving, affectionate, devoted, for possible lasting relationship. Include phone number. 6603 ✉

Wife Wanted—Very successful Texas businessman, 38, 6', 210 lbs. Enjoys walking, racquetball, tennis and music. Looking for a very pretty, very nice Lebanese woman for romance, friendship and family. Note/photo. 6584 ✉ ☎

It's Only Loneliness—But who needs it? I'm 42, smart, witty, pretty (really), a mom/writer/kick, in lower Westchester and NYC. Crave smart, successful man with humor, humanity, looks and honesty. Pix/note please. Will reciprocate. 6670 ✉

Let's Love Again—Successful, secure man wanted. You: 48-60, intelligent, fit, humorous. Me: vivacious, independent, pretty, with wit, warmth and class. 6676✉

Real Redhead, Successful Exec—I'm 5'3", attractive and very well-packaged. You are 45-55, smart, secure and funny, with enough energy to keep up with me. Westchester/NYC. Kids okay. Sense of humor essential. Photo please. 6622 ✉

Pretty, Playful, Intelligent—Performing musician and teacher, 49, seeks warm, nice-looking, nature-loving, marriage-minded man, 40-55 - with sense of humor, liberal politics and maybe kids. 6644 ✉

Mickey Looking For Minnie—33, single Jewish male professional, 5'7", seeks a jeans-and-sweatshirts, single Jewish female who knows how to make a guy laugh, interested in world travel, lots of movies, the Simpsons, fireside chats, maybe teaching me to rollerblade. Send favorite travel photo, and note describing your goofy side. 6630 ✉

Mateless In Manhattan—Down-to-earth Manhattan male, 42, fun-loving, tall, smart, very romantic, sincere, with a good sense of humor. A jeans-and-sneakers type who enjoys sports, movies, travel, dining out, my chocolate lab pup, computers, reading, video games (hey, I'm honest), and music - making homemade tapes. I wish there was someone in my life I could take to a Yankee game, out to a good restaurant, a vacation to Paris, a Broadway show, stroll a street fair, take to a great concert, or just curl up on the couch to watch a video with. I'm seeking an attractive, warm, intelligent woman, 25-40, who's not afraid of falling in love, for a committed, honest, lasting relationship. You're out there somewhere, I hope. Note/recent photo please. 6645 ✉

Vibrant, Warm, Pretty Widow—Mid 60s, successful New York actress. I love theater, film, my art class, my grandchildren, traveling, and long walks on the beach at my house on Fire Island. Seeking a cuddly man with a funny bone and a zest for life, to care for and share all of the above, and more. 6611 ✉ ☎

My Wants Are Simple—Very young, mid 60s - fit, active, divorced Jewish businessman. Would like a female friend for an occasional dinner, theater, stroll/bike in park, etc. Let's just enjoy each other. No pressure. Must be financially secure, New Yorker, nonsmoker. Note/photo. 6699 ✉

My Sister Is A Perfect 10!—5'6", perfect body, gorgeous blond, 28 years old, MA degree, never married and wouldn't be caught dead placing this ad! Meets all the wrong men. If you're very successful, tall, handsome, financially secure, 30-40 years, and wonderful yourself, send note/bio and picture. She's worth the try. 6597 ✉

Woman Of Culture Wanted—European banker seeks actress, dancer, musician or artist, 23-30, to provide a breath of fresh air into my capitalistic world. I'm tall, athletic, 35, attractive, supportive and willing to spoil you beyond your wildest dreams. Note and photo a must. 6687 ✉

You Look Great—In suits, but are happiest in well-worn pants and your old blue flannel shirt. Single woman seeks single man for quiet dinners, gym workouts, film festivals and the NBA. We're late 30s, tall, kind, smart, successful, cute. 6592 ✉

If Not Now, When?—Pretty, blond professional, single Jewish female (Conservadox), 5'4", 40. Warm heart, very intelligent mind, European sensibilities. Interesting, balanced, unpretentious, funny. Independent but soft and caring. Conservative but cool. Believe that smart is sexy. Make a mean matzoh brei. Love books, the ocean, foreign travel, movies, multicultural arts, Israel, NYC. Seeking Jewish male counterpart, 47-60, haimish, educated, cultured, successful - for love, laughter, little ones. Note/phone. 6606 ✉ ☎

Professional Recruiter—Seeks his best candidate yet! Good-looking, in-shape, successful, Jewish single male, 36 - likes sports, movies, biking, music, family, current events. Now conducting interviews for pretty, thin, single applicants interested in something permanent. Submit your resume. Note/photo. 6694 ✉

Single White Female, NJ—50, slightly full-figured, with interests from Yankees to theater, looking for a great guy. 6705 ✉ ☎

MARY ANN MADDEN #883

NEW YORK MAGAZINE COMPETITION

VIOLENCE!—Sharon Stone, Alec Baldwin. With Eddie Murphy as Queen Gumbinah. *R.*

OLD DOC FAUST—Animated. New from Disney. Voices of Arnold Schwarzenegger, Liv Ullman. Score by Barry Manilow. *G.*

SANTA BARBARA ARMAGEDDON—Ivan Reitman directs f/x disaster flick. Celine Dion sings "You Forgot to Say Ciao." *PG-13.*

Above, blockbusting. Competitors are invited to conjure a title and brief (no more than fifteen-word) description of *one* summer movie.

Results of Competition 880, in which you were asked to invent the definition of a non-English word or phrase.

Report: Mid pleasures and palaces, some retreads and, eluctably, a few duplications. Among the best: **carpe diem**—catch of the day. **rara avis**—yay! we're number two! **guten tag**—great yard sale. **faux pas**—sperm donors. **fin de siècle**—frozen fish. **faute de mieux**—the cat did it. **in toto**—the dog ate my homework. **sui generis**—all hawgs are created equal. **in hoc signo vincet**—someone pawned that nice ventriloquist. **hic jacet**—gingham coat. ***enfants perdus***—baby chickens. Hint: It's not entirely subtle to replicate any words in the original. See that you don't. Ni forget about Mercredi non plus.

First Prizes of two-year subscriptions to *New York* to:

Orlando Furioso—I hate Disney World.
Werner Field, Rockaway, N.J.

lapis lazuli—casual drinking.
Eileen Miller, North Attleboro, Mass.

deus ex machina—Bill Gates.
Cynthia Woodhouse, Island Park, N.Y.

ecce homo—Hey, it's Lance.
Larry Laiken, N.Y.C.

Runner-up Prizes of one-year subscriptions to *New York* to:

baba au rhum—juvenile arthritis.
Ruth Migdal, Brooklyn

lederhosen—fire chief.
Tanner Foust, Boulder, Colo.

tostados de pollo—Here's to the Sport of Gentlemen!
A. Shulman, Sarasota, Fla.

mene, mene, tekel upharsin—Aimee! Aimee Semple MacPherson!
Rosemarie Williamson, Neptune, N.J.

And Honorable Mention to:

lebensmut—my life as a dog.
Bob Edwards, Forsyth, Mo.

mouton cadet—first graduating sheep at West Point.
Barry S. Gillman, East Brunswick, N.J.

pro bono publico—get Sonny some good ink.
Joe Clonick, N.Y.C.

gaudeamus igitur—your tie is so loud I am forced to set it on fire.
Ali T. Kokmen, N.Y.C.

per annum—the year of the cat.
Brooke Minges, Battle Creek, Mich.

inter vivos—buried alive.
Susan Harriman, San Francisco, Calif.

pain au chocolat—allergic to sweets.
Wendy Glickstein, N.Y.C.

par excellence—1. bishop without a handicap. 2. Tiger Woods.
1. Laszlo Straika, Croton-on-Hudson, N.Y.
2. Pericles Crystal, Scarsdale, N.Y.

paella—arroz by another name.
Adrienne Hope, Gaithersburg, Md.

crêpe de chine—give the dog a pancake.
Jean Steffee, Jacksonville, Ala.

summa cum laude—1. degree in Japanese wrestling. 2. the tourists are noisy.
1. Bob Walser, Minneapolis, Minn.
2. Raymond E. Benenson, Niskayuna, N.Y.

pièce d'eau—water pistol.
Terry Bussell, Henderson, Nev.

merci beaucoup—a gentle Dear John letter.
Stephanie Forsman, Brooklyn

ne plus ultra—I use regular gas.
Adina Lubetkin, Jamaica Plain, Mass.

monstre sacré—Godzilla.
Emily Sylvester, South Windsor, Conn.

capo di tutti capi—trumpet mute.
David Rose, Scarsdale, N.Y.

gesundheit—Mount Everest.
Ruth Machover, N.Y.C.

mise en scène—*zut alors,* rodents in the river.
Pearl Levy, Great Neck, N.Y.

et tu, Brute—easy on the aftershave, ya big lug.
L. M. Buczynski, Somerville, N.J.

aide-memoire—ghostwriter for an autobiography.
Martha Brickey, McConnellsville, N.Y.

lèse majesté—Queen Cristina of Sweden.
David Chasman, Beverly Hills, Calif.

non mi ricordo—I refuse to wear a wire.
Bill Harriman, Niantic, Conn.

o sole mio—I'll have the catch of the day.
Scott Porter, Madison, N.J.

gutta percha—I have to clean the fish.
Holly Thomis, Cambridge, Mass.

pièce d'occasion—a one-night stand.
similarly: Frank Cassady, N.Y.C.
Paula Borden, Portsmouth, N.H.

coup d'état—President Chirac's limousine.
Arthur Abramowitz, Bayside, N.Y.

coup de maître—my mother, the car.
Lucy Oblonsky, Middle Island, N.Y.

coup de grace—popemobile.
Linda Giordano, Florence, Ala.

à la carte—Muslim version of popemobile.
Sean Cushing, N.Y.C.

non possumus—no playing dead.
Alexa Geller, West Hartford, Conn.

laissez-passer—Bummer Esiason.
Jack Westmoreland, Sterling, Va.

quattrocento—five-and-dome store.
Ellen Burr, Truro, Mass.

bonbon—cloned candy.
Dr. & Mrs. Myron Leiman, Mineola, N.Y.

e pluribus unum—reverse cloning.
Dorothy Berman, Irvington, N.Y.

dim sum—time to replace calculator batteries.
Bob Rubin, Astoria, N.Y.

ad infinitum—it just keeps going and going and going . . .
Andrea Sunderland, Chicago, Ill.

contretemps—downsizing.
Edmund Conti, Summit, N.J.

son et lumière—a guy like Michael Douglas or Charlie Sheen.
Gary L. Hoedemaker, N.Y.C.

un ballo in maschera—Dennis Rodman.
C. Olds, Freeport, Me.

chevalier sans peur and sans reproche—Mimi, you funny little good-for-nothing Mimi, am I the guy?
Edwin P. Rapport, Shaker Heights, Ohio

en dehors—in the saddle.
Brian Bracey, Durham, N.C.

dum spiro, spero—stupid is as stupid does.
Debbie Bennett, Jersey City, N.J.

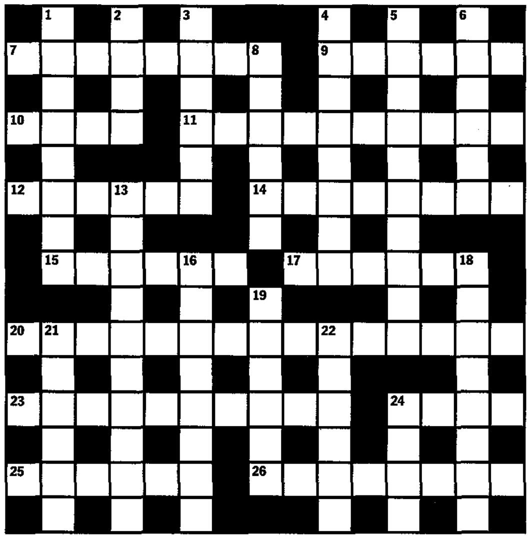
benedetto a quel male che vien solo—Ladies and gentlemen, Tony Bennett!
Buff Bethlen, N.Y.C.

Competition Rules: POSTCARDS, PLEASE, TYPEWRITTEN IF POSSIBLE. ONE ENTRY ONLY should be sent to Competition Number 883, *New York* Magazine, 444 Madison Ave., New York, NY 10022-6999, or e-mailed to 104700.2563@compuserve.com. It must be received by May 30. Editor's decisions are final, and all entries become property of *New York.* Results and winners' names will appear in the July 28 issue.

The 'Guardian' Crossword

ACROSS

7 Show record drop. (8)
9 Directors prepared for flotation? (6)
10 Some fortunate Eskimos have running water. (4)
11 There is a way to get out of the flaming situation! (4-6)
12 Twice left within range in a boat. (6)
14 A wild plant that's quite without equal. (8)
15 Worn-out English fellow going on holiday. (6)
17 Leave when there's no soft drink available. (3,3)
20 Where to plague the MPs in disfavour. (8)
22 Wipes off money in bad scare. (6)
23 Poles pretended to follow craft back—or did. (10)
24 The staff, beginning early, went on. (4)
25 Back a relentless union. (6)
26 Presented with more ties to be exchanged—so irritating! (8)



DOWN

1 Admire the sapient also. (8)
2 The ones in hand. (4)
3 About to bid for a strongbox. (6)
4 Inherited company accepting change of name, it appears. (4,4)
5 This is standard in "As You Like It." (10)
6 A jerk holding the right work would give a certain degree of latitude. (3)
8 Engineers upset over phone being out of order. (6)
13 Blow the individual not doing anything the right way! (4-6)
16 Take meandering route in a picturesque area of France. (8)
18 A threat to miners motivated a politician. (8)
19 Be a flier and take off! (4,2)
21 Monstrous woman among the most progressive of feminists. (6)
22 Such trees may well be sacred. (6)
24 Others are at ease. (4)

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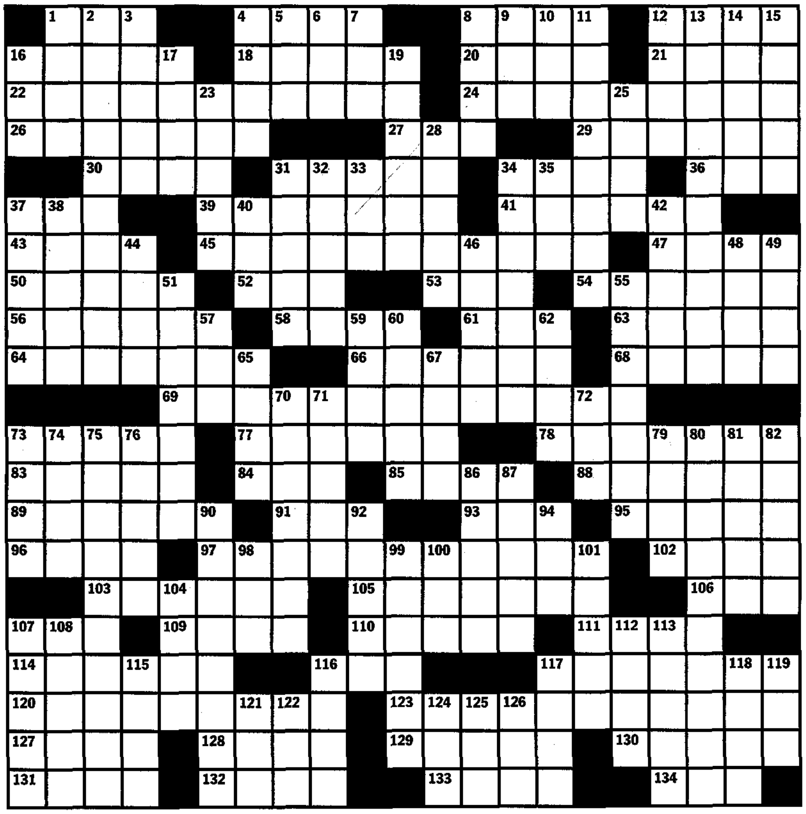
'Useless Questions': 'Cue' Crossword • By Maura B. Jacobson

ACROSS

1 Rainbow shape
4 Use a dish towel
8 Wood distortion
12 Milky gem
16 Diva's repertoire
18 Stein's repetition
20 Bright thought
21 In one's right mind
22 How high does ——?
24 Which piano did ——?
26 Power to convince
27 Gallery display
29 Rind-removing device
30 Drying kiln
31 Australian "bear"
34 Sort through for quality
36 Matter, at law
37 Car fill-up
39 Genie's beneficiary
41 Tristram's love
43 See 125-Down
45 Which girl is ——?
47 Russian John
50 Many Muslims
52 Vital statistic
53 Aye, anagrammed
54 Acquiesce
56 Walks like a majorette
58 Barking sounds
61 Reply to the preacher
63 Start of a toast
64 Luggage toters
66 Revson competitor
68 Garden spots
69 What kind of plane did ——?
73 Bombay blueblood
77 "Gunsmoke" star
78 Author Mazo de ——
83 Lacking company
84 French Pyrenees city
85 Where Bill met Hillary
88 Town of ancient Palestine
89 In back of
91 America, short style
93 Pal for Pierre
95 Boxing-match unit
96 Stooped
97 How many cakes did ——?
102 "Behold!" to Caesar
103 Literature Nobelist Gordimer
105 Old Vic, for one
106 Before plop or plunk
107 New Jersey cape
109 White House office
110 Feel intuitively
111 Quatrain rhyme scheme
114 Fly the coop
116 Popeye's Olive
117 Fish preparers
120 What con game did ——?
123 How much weight can ——?
127 —— many words
128 Sermon topic
129 Imitating
130 Engaged workers
131 Lyricist Sammy
132 Editor's cross-out
133 Muscle resiliency
134 Abbr. in Albany

DOWN

1 Humorous ending for buck
2 In what movie did ——?
3 Capital of Crete
4 Cautious
5 Belfast org.
6 Luau food
7 Erhard's therapy of the '70s
8 Katarina of the ice
9 Shakespearean fuss
10 Rock group from Georgia
11 Bull-running city of Spain
12 Bone: prefix
13 Which idols did ——?
14 It ends in décembre
15 Looks from Groucho
16 #2 on the phone dial
17 Confessor's earful
19 And others: Lat.
23 Outside, in anatomy
25 Holler
28 Long-limbed
31 Milne marsupial
32 More peculiar
33 Lemon quaff
34 Fortress
35 Servicemen's club: abbr.
37 Clutch
38 ——-surface missile
40 Meadow
42 Cut into cubes
44 Adjoin
46 Wasserstein's "Chronicles" heroine
48 Mideast gulf
49 "Monster" loch
51 Crane or King
55 Pep-squad member
57 No-seats notice
59 Chimney channel
60 Impertinent
62 Type of vaccine
65 Ginger cookie
67 ——-daisy!
70 Memorable soprano Helen
71 Busy, as a phone
72 The dinner check
73 Actor-director Ellis ——
74 Not windward
75 Whose check did ——?
76 That Loos woman
79 Oklahoma Indian
80 How much treasure did ——?
81 Therefore
82 Kind of statesman
86 "—— Theme" ("Dr. Zhivago" melody)
87 Ham it up
90 H.S. motoring course, familiarly
92 ——-craftsy
94 Sabra's land: abbr.
98 "Put —— Happy Face"
99 Louise's cohort in a film
100 Bog
101 Hold classes
104 Amino acid in nervous-system function
107 Ambulance attendant
108 "Softly, —— Morning Sunrise"
112 One of the musical B's
113 Delon of the cinéma
115 Partner of ever
116 Give the eye
117 Wise
118 Roger who played Nicholas Nickleby
119 Chaplin son
121 "Now —— heard everything!"
122 Hodges of baseball
124 Quick to learn
125 Girl of a 1926 song, with 43-Across
126 Hostelry



Solutions to last week's puzzles appear on page 118.

Elizabeth Arden
New
Ceramide
Firm Lift
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Face and Throat

The uplifting breakthrough for firmer, younger looking skin.

Finally, the all-in-one firming treatment that helps your skin fight
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Ceramide Retinyl Complex that works naturally with your skin.
Immediately: skin looks and feels firmer, "uplifted."
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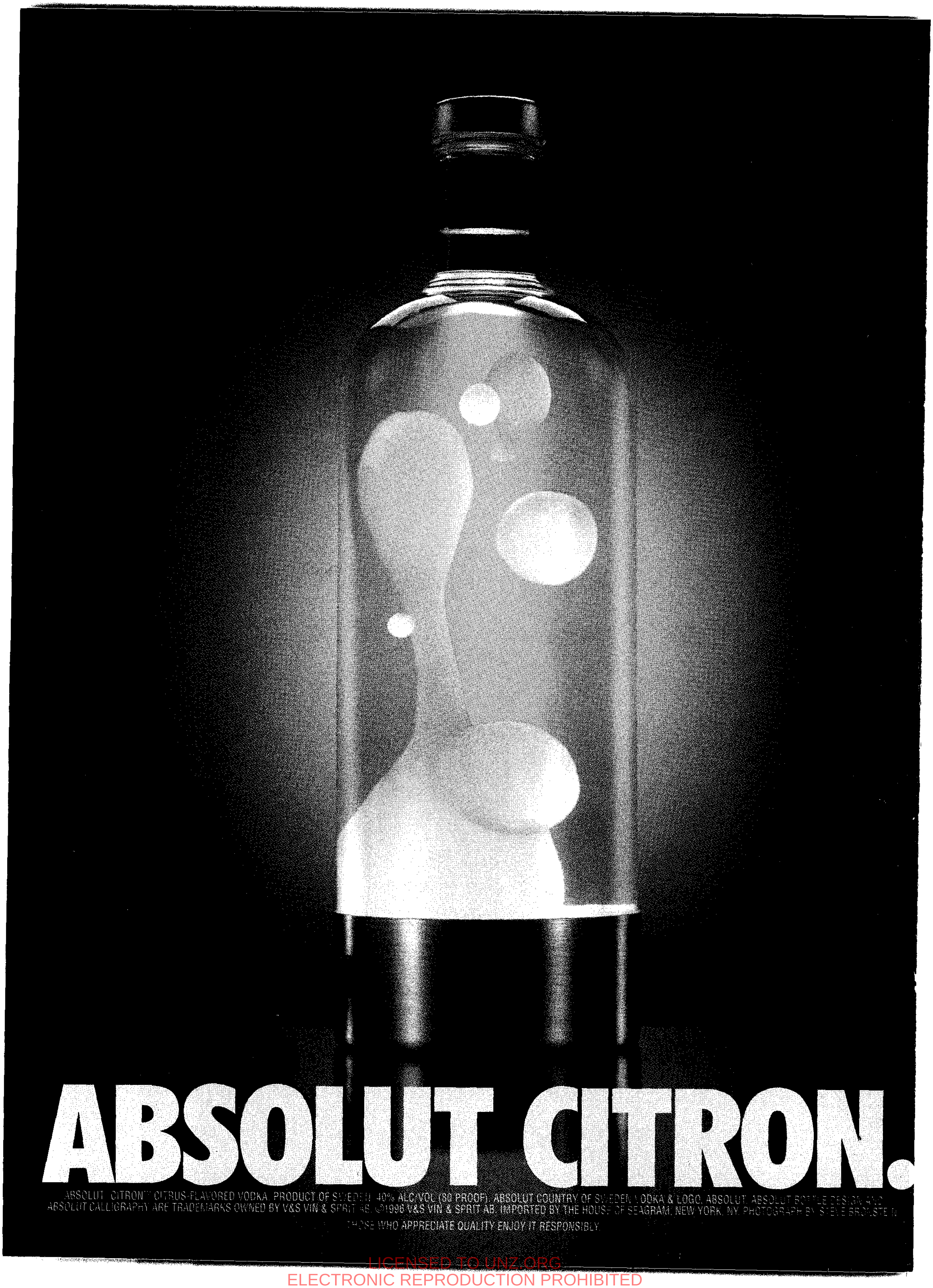
the appearance of dark spots is reduced, lines and wrinkles are visibly diminished.

Elizabeth Arden



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